

FEBRUARY 2, 1961 • 1¢ 3¢ EVERY THURSDAY

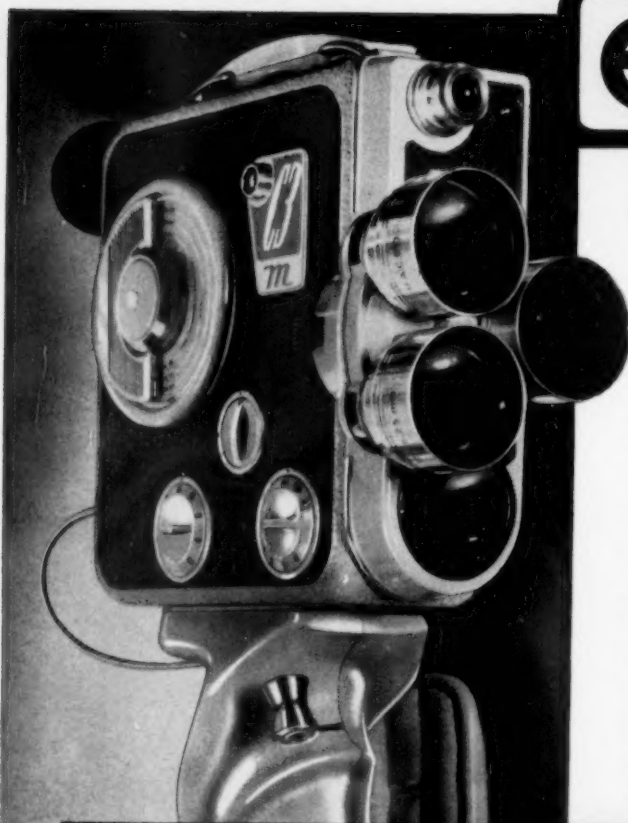
WEEKLY ISSUE No. 2

'HOW TO DO IT' ARTICLES • EQUIPMENT • IDEAS

Photograph on Kodak Film

AMATEUR
CINE
WORLD





eumig

C3m

8mm. CAMERA

A high quality, thoroughly reliable 8mm. camera with all the latest technical features including built-in, coupled exposure meter, three lens turret with central focusing, adjustable telescopic 1 : 1 viewfinder and pistol grip. The powerful clockwork motor has a power-reserve indicator and the film footage counter incorporates an audible warning signal. A back wind handle is provided.

Lens turret with EUMIGON f/1.8/12.55mm. standard lens, EUMACRO 2.5X (31.25mm.) extra long tele-attachment and EUMICRON 0.5X (6.25mm.) wide angle attachment. Central focusing wheel operating on all three lenses with 'fixed-focus' settings for each. Telescopic viewfinder (1 : 1) with automatic masking for each lens.

Photo-electric exposure meter adjustable 11°-21° DIN (10-100 ASA) coupled to aperture control—needle visible in view-finder. Filming speeds of 16, 24 and 32 f.p.s. with provision for single shots and continuous running. Substantial pistol-grip with wrist strap and cable release.

£81 - 7 - 6

Extras: Parallax Compensation device, leather cases, Matte Box set complete with sliding masks, and a range of other accessories.

IMPROVE YOUR MOVIES! Buy a copy of the EUMIG MANUAL from your dealer. Packed with hints for putting a really professional touch to your films. PRICE: £1 - 1 - 0

eumig

P8m Imperial

The world-famous EUMIG P8M Imperial 8mm. cine projector is the ideal instrument for combining tape recorded sound with your own home movies. Perfect synchronisation is assured by the built-in coupling system (3½ i.p.s.).

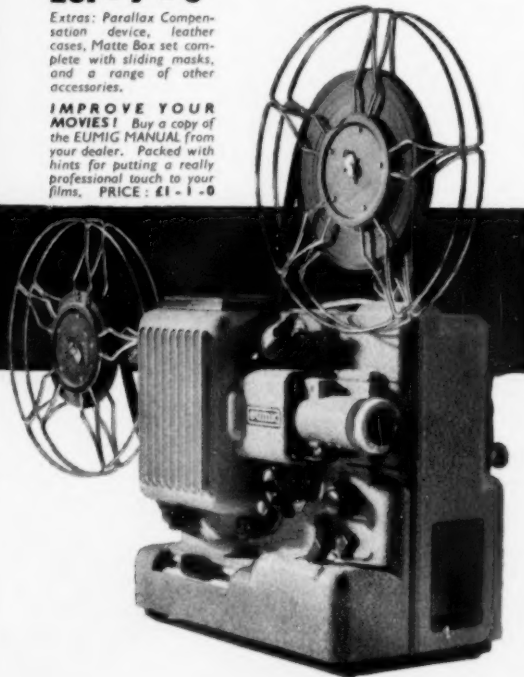
To the smooth, silent running, brilliant screen illumination and exceptional reliability of EUMIG projectors are added the following features:

PRE-CENTRED 12v./100w. lamp. EUPRONAR f/1.4/20mm. lens. Visible reverse projection. Power rewind. Frame-by-frame still projection. Automatic heat filter for stills. Price, complete with lamp and two 400ft. reels,

£43 - 5 - 0

P8M Projector (without sound coupler), **£36**

Standard P8 Projector with lamp and one 400 ft. reel **£30 - 15 - 0**



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SECOND-HAND plus SECURITY

8mm. CAMERAS

Cine Kodak Eight-55, recent model with coated f/2.7 lens, spool loading, case	£14 10 0
Agfa Movex 88, latest model with coated f/2.5 lens, exposure calculator, single shots	£17 10 0
Bell & Howell 624B, f/1.9 lens, exposure dial	£15 10 0
Bell & Howell 624EE, Autoset, f/1.9 lens, automatic exposure control, case	£29 17 6
Bell & Howell 624ET, Autoset Turret, has turret head with wide angle and telephoto lenses, case	£45 0 0
Eumig C3, f/1.9 lens, built-in exposure meter, three filming speeds, ever ready case	£36 0 0
Bauer 88C, f/2.5 T.T.H. lens, interchangeable type D mount, filming speeds 8, 16, 24, 48, case	£19 17 6
Nizo Heliomatic, with 12.5mm. f/1.9 and 37.5mm. f/2.8 lenses on sliding turret, built-in meter, filming speeds 8-64, backwind, case	£62 10 0

Paillard Bolex H8, an excellent outfit for an advanced worker. Lenses—Kern Switar 12.5mm. f/1.5, Switar 5.5mm. f/1.8, Yvar 36mm. f/2.8, eyeflex focuser, case ... £178 0 0

16mm. CAMERAS

Bell & Howell 603T, Autoload, turret head model with two T.T.H. lenses; lin. f/1.9 and 2in. f/2, magazine loading, filming speeds 16-64 f.p.s., case	£92 10 0
Kodak K100 Turret, turret head fitted with Ekatar lenses; lin. f/1.9 63mm. f/2, 152mm. f/4, 100ft. spool loading, filming speeds 16-64, case	£265 0 0
Paillard Bolex H16, Standard with Filterslot, with three Kern lenses; Switar 25mm. f/1.4, Yvar 16mm. f/2.8, Yvar 75mm. f/2.8, case	£178 0 0
Kodak Magazine, f/1.9 focusing lens, magazine loading, three filming speeds, case	£27 10 0

8mm. PROJECTORS

Specto 500, 500 watt lamp, 800ft. spool arms, motor rewind	£37 10 0
Bell & Howell 606H, all gear drive mechanism, 500 watt lamp, stills, motor rewind	£36 0 0

16mm. SOUND

Bell & Howell 601, 750 watt lamp, 12 watt amplifier, 12in. loud-speaker, 2,000ft. capacity spool arms, transformer	£125 0 0
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This is a small selection from our second-hand stock. Every second-hand item sold here is guaranteed for one year by us, on the same terms as the manufacturer's guarantee on new equipment—i.e. against defects due to faulty materials or workmanship. Every item is overhauled and brought up to standard in our own workshops before being put on sale.

High 16 mm. performance at a very reasonable price—

BOLEX H.16M

Similar to H16T, but with single interchangeable Lens and no reflex focusing. With Lytar f/1.8 lens, £95/6 or deposit £19/6 and 12 monthly instalments of £6/16/2



H16M

the finder is removable to assist in selecting the best filming position; there is a critical focuser. Filming speeds from 12 to 64 f.p.s., for single or double perforated film.

Price: with Pizar f/1.9 lens, £129/12/5, or deposit £26/12/5 and 18 monthly instalments of £4/7/5.

Additional lenses Wide angle:

Switar 10mm. f/1.6	£69 15 0
Switar 16mm. f/1.8	£36 12 5
Yvar 16mm. f/2.8	£24 2 5
Telephoto:	
Switar 50mm. f/1.4	£57 10 11
Pizar 50mm. f/1.8	£48 16 6
Yvar 75mm. f/2.8	£35 9 2
Switar 75mm. f/1.9	£55 16 0
Yvar 100mm. f/3.3	£44 15 2
Yvar 150mm. f/4	£62 3 11

The BOLEX H16T

A highly versatile 16 mm. camera. The turret has a built-in turret lever; there is a single picture release, time or instantaneous; a frame counter; an automatic footage counter with a selectable audible indicator. 100 or 50ft. spools are loaded semi-automatically. Forward or back wind is possible with the hand crank without limitation. The zoom-type finder has set positions for 16, 25, 50 and 75mm. lenses, and

BUY SECOND-HAND HERE — and BUY SAFELY

For the finest 16 mm. sound projection — BOLEX S-221



With the usual Paillard-Bolex Swiss-built quality; will reproduce optical and magnetic sound track, the latter from full, half or edge magnetic stripe; there are separate controls for optical or magnetic, and bass and treble controls. Dialogue, commentary or background music can be added in any combination on magnetic stripe with the separate disc and microphone inputs; the magnetic sound head can be used without

changing of stripe of any width. A neon lamp gives visual control for magnetic recording and there is an accurate frame counter for perfect synchronisation of sound and picture.

A 1,000 watt lamp with 2-bladed shutter gives an intense and even picture, and the shutter can be adjusted for 3 blades while stopped or running to eliminate flicker. The power to the lamp can be regulated by an ammeter control with a built-in meter. The reflector and 3-element aspheric condenser system are easily cleaned, as are the film gate and aperture.

The lens is a 35mm. f/1.3; spools of up to 2,000ft. can be used. The Bin. speaker is built into the case. Power supply is 110/135 volts A.C., 50/60 cycles, or 90-300 volts with transformer. This projector gives sound and vision of the highest quality and is superbly constructed and finished. Price £459 or deposit £92 and 24 monthly instalments of £17/11/9.

Books for the CINE WORKER

We have a book that will help every cine enthusiast, from beginner to expert, to get more interest and pleasure. These are a small selection.

Choosing and Using a Cine Projector—by Edwyn Gilmour, 8/6. Gives basic principles of projection, describes all the features and how to choose your projector wisely.

Filming in colour—by Derek Townsend, 8/6. Colour movie-making in all its aspects.

How to Make Good Home Movies—Eastman Kodak, 7/6. Packed with ideas and basic instructions.

Tackle Movie Making This Way—by Tony Rose, 10/6. How to make your shots into real films; an introduction to good movie-making for the beginner.

Bell and Howell Projector Book-Focal Sound, 12/6, describes all the 16mm. models, features and operating techniques.

Filming with 16mm.—by Denys Davis, 25/-. How to produce 16mm. films up to commercial standards. An authoritative, practical and thorough guide, from planning the film to fitting out your own cinema.

The Wallace Heaton Service — guaranteed sales, easy payments, part exchanges — processing, editing, titling — repair, overhaul — mail order, export — film library — expert advice provides all that the amateur needs.

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- 3 Blue back.** Increases the reflective property for even better performance.
- 4 Full-size picture area.** You get what you pay for! (Quoted dimensions are actual projection area—black borders are additional and are neatly executed to provide sharply defined edges.)
- 5 Metal tubular construction.** For strength and durability; attractively finished.
- 6 Spring steel stretchers** for perfect flatness.
- 7 Hang or stand.** Hook for hanging, rubber tipped legs for standing.
- 8 Neatest storage container ever.** Ribbed grey plastic, complete with handle for carrying; space-saving, permanent, weather proof.
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- 10 Remarkably low prices—**

24" x 32"	39/6	40" x 40"	49/6
30" x 40"	45/-	40" x 50"	59/6



THE PHOTOGRAPHER'S CHEMISTS

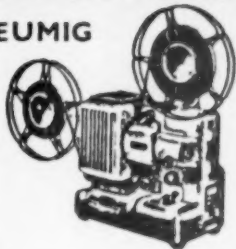
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PSM. Forward, Still or Reverse. £34 0 0
PM8 Imperial. Built-in coupling device for tape recorder... £43 5 0
PS same brilliance but simpler model. £30 15 0

FULLY AUTOMATIC EXPOSURE CONTROL



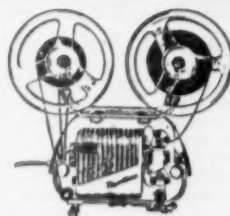
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ZINO HELIOMATIC "FOCOVARIO"

WITH VARIABLE FOCAL LENGTH F/1.8 ANGENIEUX **ZOOM LENS.** It is also provided with **PRISMATIC REFLEX FINDER, BUILT-IN EXPOSURE METER—5 SPEEDS & BACKWIND FOR TRICK SHOTS AND LAP DISSOLVES.**

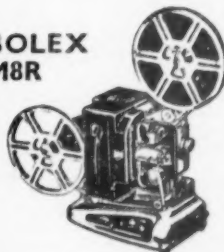
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ZEISS MOVILUX 8A

only 10 x 7 x 5 1/2 in. ... £52 19 6
(Can be used with Tape Recorder.)

BOLEX M8R

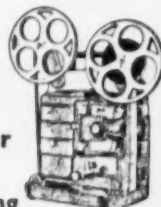


With 15mm. f/1.3 lens ... £57 10 0

SECOND-HAND BARGAINS

8mm. Bell & Howell "Viceroy" f/2.5 Lens and 1in. f/1.9 Taylor-Robson Telephoto, also 1 1/2 in. Super Comat. Finders and Case Outfit ...	1 1/2 in. f/4 Dallmeyer Popular Telephoto Lens (8mm.)
£52 10 0	£6 19 0
8mm. Bolex B/8 (Twin-Turret), f/1.9 Foc. Yvar.	8mm. Zeiss Movilux 8A Projector (shop soiled).
£42 10 0	£45 0 0
8mm. Zeiss Movinette, f/2.8 Triotar	8mm. Kodascope (Model 46) Projector—200w.
£15 17 6	£14 14 0
	9.5mm. Pathe H Camera, f/1.9 Lens
	£9 17 6

Bell & Howell Lumina Projector Self-Threading



Forward, still and power rewind, gear driven, f/1.2 lens and Trufllector lamp. £54 10 6

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☐ Cine Films Lists (state size).

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- 1 Forlorn River (Buster Crabbe)
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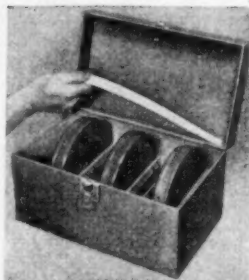
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"HOLIDAY OMNIBUS"	" " 10 "
1, 2, 3, 4, 5 & 6	" " 10 "

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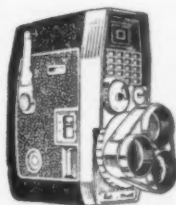
CANON ZOOM CAMERAS NOW IN STOCK AT FLEET STREET

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BELL & HOWELL

8mm. SPORTSTER IV



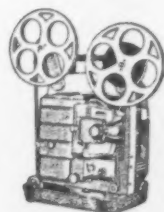
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8mm. LUMINA

SELF THREADING PROJECTOR



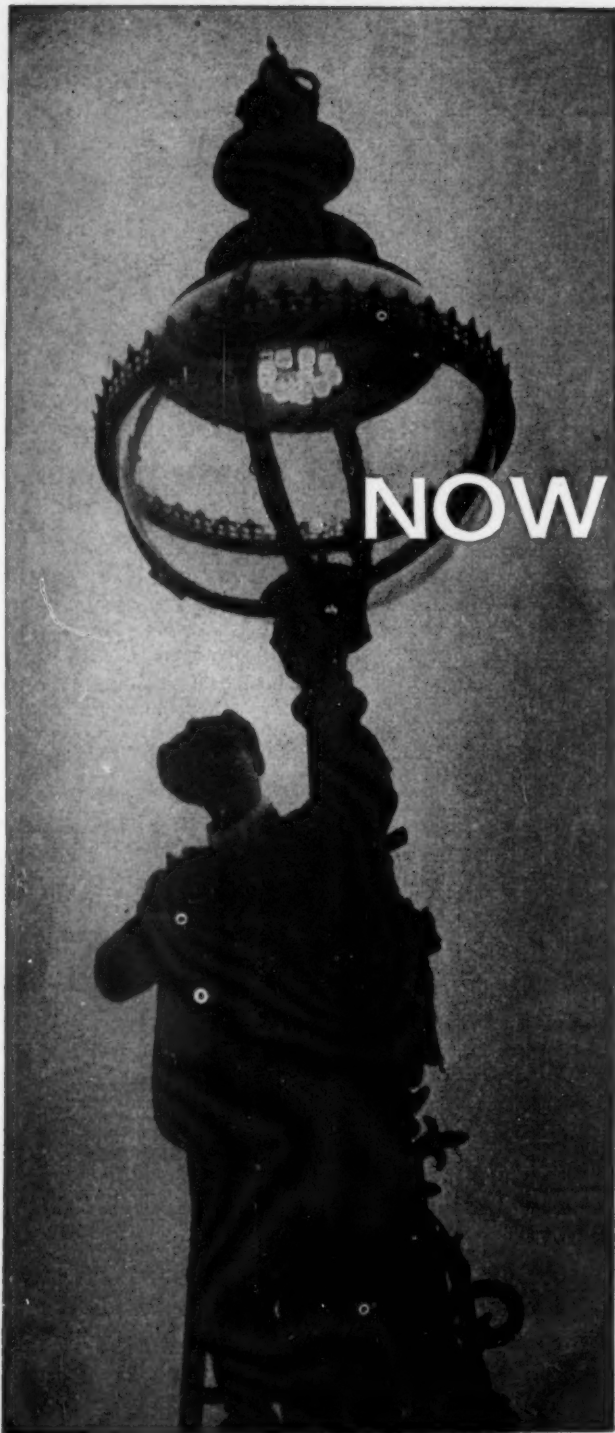
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Now – when the weakness of the light finds out the weakness in your camera – now is the time when the Bolex owner comes into his own. Indoors or out, poor light is no hardship to this Swiss-built masterpiece – the finest and the most versatile 8mm camera in the world. In winter as in summer, Bolex's exclusive system of placing the lightmeter cell immediately behind the taking lens ensures perfect colour rendering – despite difficult lighting conditions. Faultless Bolex engineering also ensures perfect definition, even at the largest apertures – very important because lenses for the Bolex include the fastest standard, telephoto, wide-angle and zoom lenses in the world. These features, like the variable shutter, full range of speeds, and many other refinements, make Bolex the camera for year-round enjoyment. But, if you're thinking of moving up to a camera that satisfies all your needs, now is the most exciting time to do it.

B 8 L camera. Twin lens turret, behind-the-lens lightmeter, zoom viewfinder, speeds 12-64 fps, variable shutter, single frames and continuous running. With one standard lens £68 11s 9d

D 8 L camera (*illustrated*). Triple lens turret, otherwise as above. With one standard lens £89 4s 6d

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Eumig C3M ...	(£81 7 6)	£67 10 0
Paillard C8, f/2.8 Yvar ...	(£38 10 0)	£29 10 0
Paillard C8, f/1.9 Yvar ...	(£39 10 0)	£31 10 0
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Cine Kodak 8-20, f/3.5 Anas ...	(£9 9 0)	£8 5 0
Bell & Howell 624ET, 3 lens turret ...	(£47 10 0)	£45 0 0
Paillard B8L, f/1.9 Yvar ...	(£52 10 0)	£47 10 0
Beaulieu TR8, three f/1.8 Lenses ...	(£115 0 0)	£108 0 0
Brownie Turret ...	(£32 10 0)	£29 10 0
Cine Kodak 8/55, f/2.7 lens ...	(£14 10 0)	£12 10 0

16mm. Cine Cameras

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Paillard H16T, f/1.9 Pizar ...	(£115 0 0)	£95 0 0
Eumig C16, f/1.9 Turret, shop soiled ...	(£127 17 6)	£99 10 0
Kodak B, f/6.5 lens ...	(£10 10 0)	£9 0 0

8mm. and 16mm. Projectors

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Cine Accessories

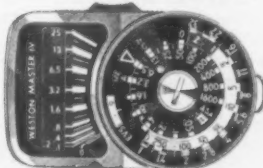
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- Viewfinder marked for Telephoto lens
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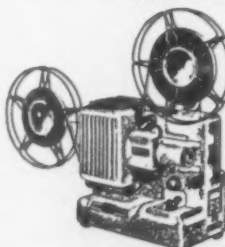
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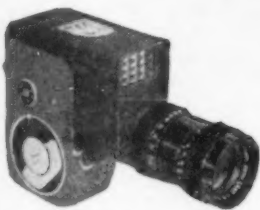
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CANON ZOOM

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YASHICA 8E3

This is a compact Tri-lens camera with matching viewfinders on the turret. Each lens has an f/1.8 aperture integrally coupled to the photo electric exposure meter. Shutter speeds extend from 8 to 48 f.p.s. Not only has the Yashica 8E3 built in filters, but also a back wind, so that the film can be reversed and exposed again. It is a precision piece of manufacture throughout, yet costs only £54.19.2.



FUJICA 8T3

Excellently styled, the Fujica 8T3 has also some excellent features, one being the electronic scene analyser which adjusts the lenses not only for normal lighting but also frontal and backlighting. The analyser indicator is constantly visible in the viewfinder. The latter is of the optical zoom type and has the field of view altered in concert with rotation of the turret head. The three f/1.9 high resolution lenses have colour identification marks. Speeds are 12, 16, 32, 48 f.p.s. A film running indicator tells you if the film is passing through the gate. Single exposure (1/35 sec.) release is provided and the pistol grip is included in the price. £49.18.6. Solid case £5

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AMATEUR CINE WORLD

EVERY THURSDAY 1s 3d

Vol. 1 No. 2
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2 February 1961

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Better Value Than Ever

To be in the swim these days you've got to have a cine camera. One of the most impressive things about photographic sales last year, said Mr. A. J. Pincombe in a speech made on his re-election as President of the British Photographic Manufacturers' Association, was the rapid increase in popularity of home movie equipment. Amateur cine now shows the biggest percentage increase in sales of any section of photography. Consumer expenditure on photographic goods in the United Kingdom during 1960 reached £45m. — a considerable increase on the previous year, despite the bad weather.

Nearly two-thirds of these were British-made, which is quite a thought in view of the importance now being assumed by current and forthcoming imports. Undoubtedly the competition from these will be stepped up, but, says Mr. Pincombe, British manufacturers are confident they will contain it.

The Chairman of the Photographic Importers' Association, Mr. S. J. Hawke; is also quite happy about the way things are going and can be confidently expected to go—provided there is an early restoration of full working time in all industries. He predicts that the liberalisation of imports from the U.S. and Western Germany which came into operation last year will lead to even greater competition, to the advantage of the user; and he looks to a greater liberalisation of Japanese equipment when the present quota period ends next month.

He is on firm ground in forecasting still further increase in the sales of

colour film, and one could wish that his prediction "that this will not necessarily reduce the demand for monochrome" was no less sure of fulfilment. In the case of still photography he may well be right. It will probably be true of 16mm. and 9.5mm.; but so far as 8mm. is concerned there can be no doubt at all that colour is, and will continue to be, pre-eminent.

Are we being old-fashioned in regretting the edging out of black and white in favour of glorious colour? Of course, we welcome its widespread availability, and for our own family and holiday films we use it exclusively—as almost everyone does. But no one will pretend that off-the-cuff records, such as these are mostly bound to be, provide many opportunities for the exercise of real creativeness. And to be successfully creative with colour, whatever the subject, there are far more hazards to be surmounted than with black and white. Colour is a challenge which all too few of us accept. When a film turns up in which as much care was spent on colour composition as on planning and continuity, it will sweep the board.

However, there are solid grounds for optimism, for when the dealer notes a reawakening of the creative urge one cannot but believe that it is indeed a fact. He is so often, and in most cases unfairly, regarded as a mere purveyor of merchandise, that it is particularly encouraging to find the Chairman of the Photographic Dealers' Association pointing to signs of a changing outlook. emancipation from the goggle box and

Nefertiti, Here I Come!

Ancient Egypt has long been the stamping ground of the professional in search of spectacle — and hokum — to combat the small TV screen. Now the amateur steps in, though surely with less justification, for obviously spectacle is impossible for him, and the remote past is all too liable to look impossible, too, unless the greatest care is taken in research and set building. Nothing daunted, Finchley A.C.S. have embarked on a minor reconstruction of the mythical past, "Appointment with Destiny". Economy note: making one of the two main characters a slave has by-passed some problems for the wardrobe department; but the set designers and builders have had to get busy.



423 GREEN LANES,

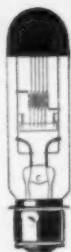
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250w. 230v. Prefocus Cap for Ditmar Duo, Eumig P25, P111 etc. Usual price 27/9, our price 15/-.

200w. 110v. Prefocus Cap for Kodak 8/50, 850R, etc. Usual price 27/9, our price 8/-.

200w. 50v. Prefocus Cap for Gebescope A, Siemens Standard, Siemens H8, Zeiss Ikon Kinox. Usual price 27/9, our price 15/-.

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100w. 12v. Prefocus (not for Eumig or Son), 5/-.

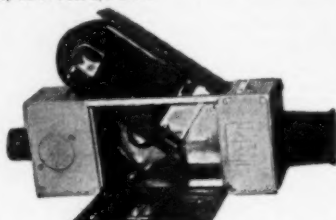
100w. 220v. Prefocus Cap. Usual price 19/6, our price 10/-.

100w. 110v. B15s, SCC, Cap for Agfa Movector, Kodak 80/33, 8/23, 8/25, N. Usual price 18/3, our price 5/-.

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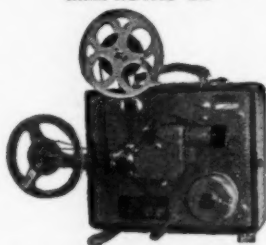
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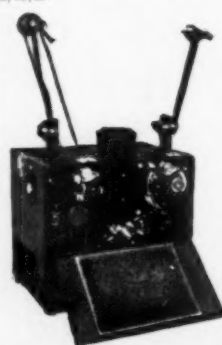
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the slow but sure emergence of a questing spirit that is no longer content always to be passively entertained. Yet most welcome though these signs are, we should be long-haired to the point of not being able to see did we not view with as much satisfaction another observation of his: "We are offering the public better value than they have ever had before." After all, you can't be a creative film maker—or any sort of film maker—without good tools.

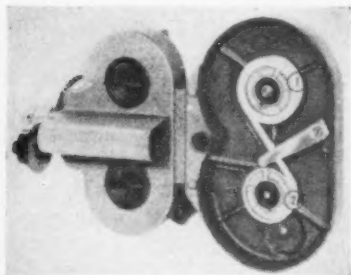
Your Best Friends Won't Tell You

IN our correspondence columns this week a reader refers to the varying fortunes of his films in competitions, and suggests that when judges turn down a film which has found favour elsewhere, it may be because they have become so weary that they are no longer fit for their job. It is very human to assume that the apparently unsympathetic judge is necessarily wrong and the other inevitably right, and one needs to be almost impossibly objective to accept success without self-questioning. But our correspondent, Edgar Pritchard, should be better fortified than most for taking the bad with the good, for he reached the heights several years ago with *Island Artist*, which won an Oscar but did not go out on release.

Mr. Pritchard believes that the most useful criticism comes from "neutral acquaintances", but is there any such animal? Too often friends and acquaintances who see our films will tell us only what they think we want to hear. If you want to keep a friend, don't ask him to become a critic!

Processing While You Wait

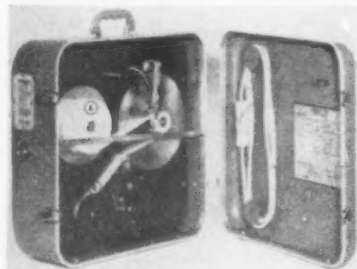
MOST amateurs—particularly if they go in for still photography as well as cine—will know something of the Polaroid-Land camera which produces a finished print in sixty seconds. Now a process (though a different one), which produces a similar result with cine films has been developed in America by Rapromatic Inc. of Long Island. A paper web saturated



16 mm. Bell & Howell camera with Rapromatic magazine; Raparoll processing strip winds with film on to lower spool.

with processing solutions, called Raparoll, is wound up with the film on the take-up spool of a magazine attached to the camera, passing a roller on the way which squeezes film and web into intimate contact.

Special Rapromatic processing magazines can be used, or alternatively some camera magazines can be simply adapted for this job. The film in a magazine unit is developed and fixed as it is shot, the



Rapromatic-400 processor, opened to show processing web strip (left).

web being dampened sufficiently to transfer the solutions to it, but not enough to produce any free liquid, so that the camera remains dry at all times.

The process can be used with 16mm., 35mm. and 70mm. film. There is also a Rapromatic-400 processor which can be used in the field, separate from the camera, and as it does not need a water

Is There an Ideal 8 mm. Spool?

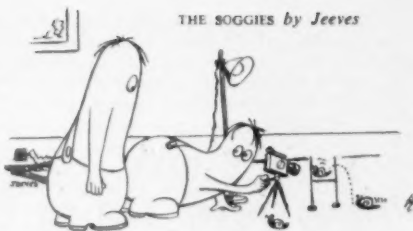
is there an ideal 8mm. projection reel? Of four popular reels on the market, all seem to incorporate one or more good features, but all have features that might be better.

The ideal would be unbreakable, with a simple and effective method of anchoring the film; it would fit securely either way round; the container, with transparent lid and a label, would stand on a bookshelf in company with others.

For strength and lightness the Cyldon aluminium reel seems to score. The Paterson, Posso and Fins reels are of plastic material; the Fins (cheapest) and Paterson are both sturdy and unlikely to get bent with use. The Posso reels are liable to break if dropped; the break can be repaired with a patch of Sellotape, but if the crack opens again, it may catch the film during rewinding and damage it.

The method of attaching the end of the film varies. The Posso reel grips it securely in a slot by means of a spring which is held back while the film is inserted. There are two slots and two springs, and you must, of course, press the right spring; the operation is a bit fiddling with 200 ft. reels.

On the Fins reel the end of the film has to be pushed into a rather tiny slot and is then gripped by moving a button on the side; secure, but not easy enough. On the Cyldon the film is simply tucked into a slot, where



"Actually they are quite easy to teach. The hard part was stopping them looking into the camera".

supply (or even a power supply if a hand-crank is used), it is ideal for operation in remote locations, developing film at 50ft. per minute in lengths up to 400ft.

Current Raparolls are designed for use only with Kodak Plus-X and DuPont 931 reversal films, though only a negative image is produced. (Presumably reversal stock was chosen as it has a thinner emulsion). Other emulsions will be catered for later. Price for a 16mm. 112ft. roll (packaged in airtight envelopes) is about \$5. Processing time varies from $\frac{1}{2}$ to 2 minutes at 70 deg., depending on the stock and degree of contrast desired.

Obviously, the process is of particular interest for other than amateur use, e.g., instrumentation and oscillograph recording, and television newsreel photography, but it should be handy for general users when the results have to be examined as soon as possible after shooting (for special effects, for example).

it is held until rotation makes it secure.

The Paterson device of hooking a film perforation on to a small tooth—there are lots of teeth—is easy and quick provided the end of the film is bent inwards, or a finger held on the end until the tooth has taken hold; the instructions might be clearer on this point.

The Paterson and Posso reels have metal hubs. The Paterson hub is thicker than most and could not be used on my rewind arms (Cinecraft) until it had been gently hammered to reduce its thickness. It is a pity there is no uniformity of thickness among reels. The Fins reel, of grey plastic throughout, is none the worse for that; it is neat and fits well.

A fault, in my view, with the Cyldon reel is that the centre hole is made so that it will go on the projector and rewind arms only one way round; the others can be put on either way.

Finally, the can. Here the Posso scores; a square plastic container has a transparent lid and four little pillars to keep the reel in position; there is a neat label on the edge. The Fins container, of opaque plastic to match the reel, is circular with a flattened base. Tiny pillars on container and lid keep the reel in position. The Paterson can is a metal book-form box, with neat washable label; a set of these looks nice on a bookshelf, but the corners are sharp and are best filed down. The Cyldon container is a can of conventional type.

H. P.

Note: It is probably needless to add that a number of spools are available. The newest arrivals will be the subject of test reports in forthcoming issues.

Most of the shows organised by our contributor are given in church premises usually ill-adapted for them, and since in many cases the halls could scarcely be less promising as cinemas, his rarely retailed experiences in making do will prove of very real help to every exhibitor, whatever the location and the audience.

RUNNING PUBLIC FILM SHOWS

BY THE REV. R. A. SHONE

THE NUMBER of churches or clergymen possessing projectors is not large, yet a film show on church premises is something that most religious organisations like to arrange during the winter. Many churches have slide or strip projectors, and many still use the old 3½-inch "magic lantern," but few own cinema equipment.

I should perhaps mention that I am Secretary of the Films Council in my diocese, and own almost the only 16mm.s.o.f. projector among 221 parishes. Ideally, in my opinion, every diocese, or the equivalent area among the Free Churches, should possess such a machine for hire to churches (with experienced operator always accompanying), but while we wait for that great day to dawn, it is inevitable that many churches wanting film shows will turn to private owners of projectors. Some churches have access to projectors belonging to schools, colleges, educational authorities, and even commercial firms, but many thousands depend on the obliging amateur ciné enthusiast, and it is to assist such kindly people that these notes are offered.

From time to time one is shattered to read in A.C.W. reports of poor showmanship, of pictures badly framed, hazy focus, happy-go-lucky arrangements generally. Cases have come to light of screens not exactly level, loud-speakers placed on the floor (in one case of the speaker behind the audience!) and of inadequate darkening of rooms. Dirty projector gates, woolly sound, and cue numbers flashing on the screen too often pass for normal, and a complete breakdown that prior thoughtfulness could have avoided is not infrequently regarded as part of the "fun." I recently gave a flawless performance attended by the diocesan bishop, who in his speech afterwards could not contain his amazement that "nothing went wrong with the picture." One shudders to think what sort of 16mm. experience his Lordship must have had hitherto!

Once a clergyman knows of a parishioner owning a projector, it is only a matter of time before he asks him to give a show. Churches usually need two kinds of show. The first may be called the Social sort, in which entertainment is the chief object. It may be held in a house, but if the audience is to be more than a

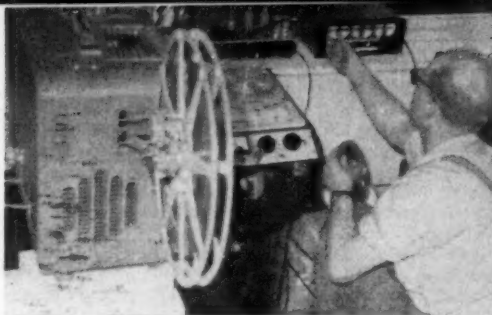
dozen it will certainly be held in the church hall or schoolroom. Those attending will be members most likely of church organisations, clubs and societies, many of which like to include at least one film show in their winter programme. Under the category of Social shows come also parties, at which the audience may be anything from infants to old-age pensioners, and often enough a complete mixture of all generations.

The second kind of church film show is the Serious. This can be either instructive or devotional, or a combination of both. Under this head come the many first-class films sponsored by missionary societies, and many, many more with a definitely religious theme. There can be humour in these, but it is not primarily to laugh that the audience has come, and if, as is often the case, the film is to be shown in church, rather than in hall or school, the occasion will partake more of the nature of worship, and the audience will be better described as a congregation. In such cases as these good showmanship, important anywhere, becomes doubly so, and it will be the projectionist's duty to assist the atmosphere by every means in his power.

Much of what I have to say here will apply mainly to sound films, but there are basic principles common to every gauge of film, sound or silent. The first necessity, on being asked to give a show, is to establish clearly the kind of show intended. What sort of audience, and what sort of occasion? Will it be half an hour of cartoons for the Infants' Sunday School or a full-length feature with an "A" certificate for a grown-up Social Circle?

The man at the projector must know what he is in for. He must find out who is responsible for the arrangements generally, and whether he is himself expected to provide the films or whether he is merely to show what someone else brings along.

There is danger about the latter system. If the club secretary or other official insists on getting the films himself—some secretaries flatter themselves on this sort of thing—then the projectionist should demand firmly that he has the films in his own hands at least the day before the show. A run-through may be essential.



For their Ten Best shows Bristol C.S. make a wise ruling: only club members are admitted to the balcony, where all the projection equipment is set up. Twin Ferrographs supply a hi-fi musical background during the interval and while the audience assembles.

There are many excellent film libraries, but there are also others whose standards are far lower, who issue films un-rewound, without leaders or trailers, and bristling with torn perforations and (sometimes) sticky-tape splices. The man at the machine must know, for if anything breaks down nine-tenths of the audience will blame him personally.

Next to the date and kind of show comes the place: hall, school, house, or church? I consider it immensely important to visit the place beforehand. To arrive "blind" a short while before the show begins is asking for trouble. The best plan is to prepare in advance a paper of questions to be answered on the spot after personal investigation.

Which room will be used? The answer will affect the length of throw available, and have repercussions upon the size of screen to be used. You can put a small screen and a small audience into a big room, but not the reverse. If the projector has a choice of lenses (an excellent thing to have), it will often be found better to use a long focus lens with quite a moderate screen, and have the projector well behind the audience. Television has taught people to be content with modest picture sizes, and fifty people can watch a four-foot picture quite happily if it be well raised up.

While visiting the place where the show is to be given, one will, of course, want to know about the electricity supply. Direct current is happily rare, but many places like hospitals, institutions, works canteens, and others have it, and in some parts of the country it is still the public supply. The man whose projector works through a resistance is all right, but most modern machines are made for a.c. operation, and the owner should satisfy himself about current as soon as he can.

With current, of course, goes voltage. I remember giving a show in a certain village which began with a sluggish, flickering picture, poorly lit, and the sound about two octaves below middle C,

apparently a funeral march. Since the title of the film made this seem unlikely, a moment of blind panic ensued. Then it occurred to me to test the mains with a meter, which by an act of Providence I had brought, never dreaming I might really want it. The needle steadied at 190. The transformer had to be re-set for the first time ever.

Vastly important in the domain of electricity is the point from which the power is to be taken. Not only does a prior visit to the hall enable one to bring enough cable "on the night," but it enables one to bring the correct plug, too. There is an irritating variety of plugs: round-pin, square-pin, some staggered so, others staggered thus, and of several different ampere ratings. Not even the versatile six-way type often advertised in A.C.W. will meet every possible contingency, and I have adopted the device of terminating my main cable in a three-pin flat connector and building up an impressive range of plugs of every sort, each with six inches of cable ending in the complementary portion of the connector.

Every time I encounter a strange type of plug I buy it and make up yet another short link. In this way I gradually came to boast that I could plug in anywhere in the Kingdom—until one day I went to give a show at my own Cathedral. Here they seemed to have plugs of the original Edison vintage, and the show could not begin until the Head Verger had been persuaded to lend The Spare Plug, the only one in the place, more precious than much fine gold, and kept (one got

the impression) in the vaults with the Cathedral plate and archives.

The value of an earth-pin is sometimes debated, but most people feel happier with one. Yet it is surprising how many church buildings have plug points with no earth socket. If one discovers this by visiting the place, a length of single-core wire can be brought to the show, with a spring clip at each end. With this an earth connection can be made to a water pipe or radiator, and the same will be true if one finds that there is no source of projector supply but a bayonet lamp holder. This also is common enough.

In theory one should shrink from operating a 1,000-watt sound projector off the lighting circuit, but time and again one finds that the only alternative is No Show, so one does it, hoping for the best. It hardly needs saying that one purpose of visiting the premises before the show is to find out where the fuses are and whether there is any fuse wire kept by them. If there isn't, bring some. The gremlins who govern cinema shows will then be dumbfounded and will probably depart.

Church halls and schoolrooms are all too frequently at the mercy of the amateur electrician. Many such buildings are venerable Victorian erections in which a stage has been built in later years by keen theatrical types. Somewhere behind the proscenium will be found a fearful looking switchboard, the apple of somebody's eye. It may seem to offer all one wants as a source of supply, but mistrust it!

Take a neon probe and test it first. You may find all three sockets of a promising-looking plug to be heartily alive—even the earth. How the local Drama Group gets away with it one cannot guess; just be thankful that you have discovered it. On one occasion, when I discovered it too late, through not taking my own prescription, I got the Vicar and two Churchwardens together and lodged a formal complaint about the state of their wiring. It was gratifying to observe the subsequent flap, which was utterly genuine.

A person to be cultivated is the caretaker; he usually knows more than the Vicar, and it pays to get on the right side of him. Flatter him a bit, credit him with knowing as much about projectors as you do yourself, and talk to him as man to man. This will boost his ego, and on the night of the show he will be doubly a person of consequence by reason of his obvious familiarity with you, the Film Man.

Once the caretaker is your buddy, you will not have to fetch your own gear inside, and ladders and tables will appear by magic at your slightest word. If, however, the caretaker be a woman, you will have to do your own carrying, and find

out your own answers to electrical questions. On the other hand, you may get a cup of tea.

While at the hall or school make sure how they propose to "black-out" for the show. It remains an incomprehensible fact that sponsors of shows rarely think about darkening the room. It is as if their ability to view TV in daylight blinds them to the fact that projectors work best in darkness.

In winter time, of course, an evening show is usually pre-darkened by Nature, but in many places the insides of halls are illuminated through their big windows by street lamps, neighbouring buildings, and even passing traffic. If there are no curtains at all you may be in a spot, with a broad window-pattern of light falling right where you want the screen.

If the curtaining on investigation proves to be inadequate, bring with you to the show one or two rolls of black crêpe paper and a box of drawing-pins, and attack the worst windows with them. The result may not be ideal but it will make a tremendous difference to your picture. For you should remember that sub-standard film is always unfairly compared with its professional 35mm. brother by people who know no better, and you should eliminate everything you can that handicaps it.

Again, unless you boast your own portable projector stand, see to it that you are given a really solid table for the machine, one that you would not hesitate to stand on yourself. You cannot project happily from a folding card table. The table should be big enough for the entire apparatus, projector, programme, and spares, including (if you are going to use it) the non-sync. gramophone and its records. In the darkness of a show you cannot afford to have any item on the floor or on a chair. Do not hesitate, if necessary, to drag into the room a table from some other room; make yourself at home, for boldness pays, and you have the whip hand if any officious person should interfere. Without you there will be no pictures.

You may be told: "We have a screen." Mistrust that, too. It may be a good screen in good condition, but it may quite easily be square for slide projection, which will spoil the look of your four-by-three picture. And it may be torn and dirty. Worst of all, it may turn out to be the old-fashioned "lantern sheet," about twelve feet square, appallingly heavy on its great rollers, and kept under the stage. Decline it with thanks and say you will bring your own. There is no screen so well suited to your projector as that.

NEXT WEEK: Problems of acoustics in halls not built for sound; the best gadget for securing cables: using a "chair spacer" ("Ladies do not take up as much room with their feet and legs as men, who often like to stretch out a bit...")

FROM CATHEDRAL TO DEPARTMENT STORE

The author did a great deal of film showing for churches in the Manchester Diocese during 1948-56, and on going into the Wakefield Diocese was promptly co-opted on to the Diocesan Film Council, of which, a year later, he became Secretary. Such a council is by no means to be found in every diocese, and his activities have consequently been extended well beyond his own borders, into the territory of neighbouring bishops. He has therefore tasted the joys and anxieties of projection in some widely different localities: churches of all kinds from cathedrals to little chapels, and other buildings from stately mansions and town halls to tin huts. For one period of a fortnight he ran a G.B.L.516 in a bay of a large department store, daily from 10 a.m. till closing time, two showings per hour, and used the same print throughout! "I never realised before", he says, "how bored the professional projectionist must get".

Small Budgets

BY TRADER

A London dealer reports regularly on the second-hand and part-exchange market

SEVERAL cameras were offered us last week, the most outstanding of them a Paillard Bolex D8L complete with three lenses, pistol grip and case. As so often happens, the owner considerably underestimated the time he had had it, giving its age as six months, whereas it was obviously one of the early versions, and therefore nearer eighteen months. When he bought it from us he said he paid about £180 for it. This, however, was the figure of the total sale; the camera and accessories cost him about £150.

We found that the instrument had been very severely man-handled, and its general condition suggested that it had been exposed to damp. Since it now sells new for about £140, and reconditioning would have quite likely cost £10 or more, we made an offer of just over £60, which was promptly turned down.

A 603 Bell & Howell Magazine was offered us in exchange for a still camera outfit, but although it was in perfect order, we were not keen on buying it because we have a similar model in stock. So we bid a nominal £30—and the offer was accepted right away.

A Paillard Bolex H.16, with three lenses, was described over the 'phone as a "Series VI" camera—a classification unknown to us. It appeared to be a fine outfit, but we were chary of buying it outright, for we had had an H.16 in our second-hand stock for many months. So we suggested that the owner contacted us again in another month or two—if he still had it by then.

Among our sales last month was a second-hand Bell & Howell 601 sound projector, one of the earliest B & H machines to be manufactured in this country. In good working order, but with the cases showing considerable wear and tear, we asked £105 for it, the price including a number of spare valves and lamps. Within two hours of selling it, we had another request for the same machine.

In the way of camera sales, we parted company with an 8mm. Eumig C3. This, one of the earlier black models, went for £25. We considered it a snip, for the later model in grey sold new at over £60. We also demonstrated a Magazine Kodak, and a Kodak Model K, both pre-war 16mm. cameras, and both with the usual focusing f/1.9 lenses. Eventually it was the spool-loading camera which was sold—at £30.

The two most sought-after second-hand items on our waiting list are, 8mm. Eumig

and 16mm. Bell & Howell silent projectors. During the last six months no more than two of the former, and one of the latter, have passed through our hands. Most of the enquiries which go on this list are for unusual items, such as a 16mm. silent projector to take 1,600ft. spools, and an 8mm. projector to run at 32 f.p.s. And there are optimists who ask to be advised when we have a second-hand Canon Zoom 8 or Eumig C3M.

Since referring last week to the shortage of used 8mm. projectors we have bought two fairly up-to-date machines, a Patheoscope Mark VIII, for which we paid £10, and a Kodascope 8.500, which after a little haggling we secured for £18. Retail prices for these cannot be fixed until they have been overhauled by our repairers.

EDWYN GILMOUR SAYS . . .

TRADER's customer with the D8L was probably not aware that as a result of the European Free Trade Agreement there has been a drop in price of all photographic goods imported from the continent. The earlier versions of this camera are easily recognisable by the set of three studs round the perimeter of the turret. Trader's offer of £70, less the re-conditioning expenses, was quite typical of normal trade-in allowances. After all, a somewhat battered second-hand Bolex D8L would need to be priced at a very attractive figure to compete with new Japanese triple-lens cameras such as the Arco and Yashica T3.

The offer of £30 for the Bell & Howell Autoload was on the low side, for the latest 603A retails at £75, but—as I pointed out last week—the cost of magazine film has risen, and in general 16mm. magazine cameras are not among the best-sellers. There also appears to be a surfeit of used H.16 cameras. I heard recently of an enthusiast who advertised for one and was besieged with replies. This is in no way a reflection on their performance. The explanation is probably to be found in the fact that many earlier H.16 owners have acquired, or are anxious to acquire, the very latest Reflex VS.

The term "Series VI" which puzzled Trader is readily explained. It is a classification introduced by the author of the Focal Guide on the Bolex H models, and has something to commend it, but it is not recognised by the Bolex agents, who

classify their models only by the serial numbers.

The selling price of the 601 sound projector was an average one, although similar models can sometimes be picked up for under £100. A well-looked after machine in perfect order might well fetch anything up to £120. It speaks well for these projectors that their average price has dropped only very slightly in the last five or six years.

Trader's reference to the black finish Eumig C3 as "a snip" could be questioned, for these earlier models were fitted with f/2.7 lenses, whereas the later cameras have f/1.9 ones. There is also a difference in the lens mount and viewfinder, so that a slight modification of these is necessary before attachment lenses can be used.

The 16mm. Model K camera is an excellent investment for anybody looking for a low-priced instrument capable of accepting 100ft. spools, yet without the great bulk which normally attends this capacity spool. The principal limitation is that the model K employs an exclusive lens-interchange system, and replacement lenses appear on the second-hand shelves only once in a blue moon. The Cine Kodak E offers similar loading, the advantage of screw-in C mount lenses, and a range of running speeds. It usually sells at £30—£35, but is rather scarce.

Trader's waiting list for second-hand Eumig projectors is proof of their good reputation. Even so, the later P8M versions show a marked increase in both intensity and evenness of illumination, and it is therefore somewhat surprising that there are not more of the original P8s about. Some of them must be approaching their ten-year test.

SOUTH AFRICA WOOS THE LADIES

SOUTH AFRICA is wooing the lady cinematographer. In this year's S.A. Salon there will be a prize for the best film produced by a lady, and prizes—to be competed for by both sexes—for the best film, the best 8mm. film and for a film of (unspecified) special merit. All gauges (nine-fivers please note) are eligible, and there is no entrance fee. Closing date is Mar. 31st. We have a small number of entry forms which we shall be pleased to send to intending entrants (s.a.e., please), and they are also available direct from the Hon. Secretary, South African Salon of Photography, Box 7024, Johannesburg.

Our overseas readers may like to know that the Caribbean first international amateur film festival invites their patronage (it is open only to amateurs in countries with "close cultural ties" with that part of the world). A prize for the best 8mm., 9.5mm. and 16mm. film; entry fee two dollars; films will be allowed in duty free if special labels (provided) are used. Closing date, Mar. 25th. Details from Photocine Club de la Martinique, 109 rue Victor Hugo, Fort de France, Martinique, F.W.I. (Antilles Françaises).

IS Jap quality really good?

In the case of cameras in the higher price brackets the answer is 'Yes', as H.A.V. Bulleid, M.A., A.R.P.S., found during a visit to Tokyo.

Quality checks for CANON CAMERAS

ACW correspondent reports on factory tour



Canon Camera headquarters and factory, Tokyo

TOKYO is a huge and rather confusing city: only a few of the myriad notices, street signs and names are in English (or American), and the formidable traffic problem is worsened by a lack of traffic sense. After being held up by cars, pedestrians seem to move forward more on impulse than with regard to safety! Nevertheless, I reached the Canon factory intact and left pedestrians similarly whole.

The twelve miles from the city centre to the factory in the Ohta-Ku district are built-up all the way, and the drive takes about 70 minutes during the rush-hour. Canon Camera Co. was incorporated in 1933, and took over its present factory in 1948. It manufactures 35mm. still cameras, X-ray cameras, binoculars, a wide range of lenses, including those for TV cameras, and, of course, the Canon Zoom 8mm. camera. It also makes an 8mm. projector called the "P-8" and an "audio sync" for coupling this projector in synchronisation with any tape recorder.

The five sections of the factory which I visited were the machine shop, plating shop, painting and preparation shop, the department making lenses and lens elements, and the Zoom 8 assembly line.

The machine shop supplies all Canon products and the component drawing is displayed on a clip on every machine. Inspection arrangements are similar to those in a comparable English machine shop. In the plating shop there is a large polishing section, and facilities for chromium-plating and plain and coloured anodizing.

As in most factories, both male and

female labour is employed. Hardly anyone seems to talk at work, but there is plenty of chatting (but no eating or drinking) during the 10-minute break in mid-morning and mid-afternoon. Hours are 7½ per day, 6 days a week, but shops are open all day Sunday, and the smaller ones stay open until past 9 p.m. on most week days.

In the painting and preparation shop are a paint spraying section and an infrared drying oven, both straddling conveyors on which the components, mainly camera doors and bodies, are hung. Most engraving is by rolling in the machine shop, and filling-in is carried out by applying cellulose paint over the lettering and wiping away the surplus with a cloth moistened at an acetone dispenser. This shop, and the lens and assembly shops, are fully air-conditioned—the air is filtered—and before entering one has to take off one's shoes and put on the slippers provided. I found the largest rather too small!

In going from shop to shop I noticed bays set aside for ancillary operations, such as Purchasing, Tools and Gauges, Development, etc.; and on my way to the lens department, I passed a special section for hard-coating the lens elements. Sheer size was one of the features about the lens polishing shop that impressed me most: innumerable modern polishing machines were at work and there was a bewildering variety of lens elements, mounted on their "mushrooms" or on the mating members according to whether convex or concave faces were being polished.

The polishing compound has the

expected pinkish hue, and operatives assiduously added a little of it when its need was signalled by the characteristic squeaking noise. After the edge-grinding operation, the edges of most elements are finished black to suppress internal reflections. The finished elements, set out on trays and each with an individual transparent cover, pass after inspection to the adjacent lens assembly line.

Assembly of a lens such as the 10mm.—40mm. f/1.4 zoom fitted to the Canon Zoom 8 is complicated by the fact that there are thirteen lens elements and three sets of moving parts—focusing, zoom, and iris, the last carrying a helical cam to operate the coupling to the exposure meter. Each girl on the assembly line is provided with a tray or trays of lens elements, the machined housings and rings, air blower, cement, etc.

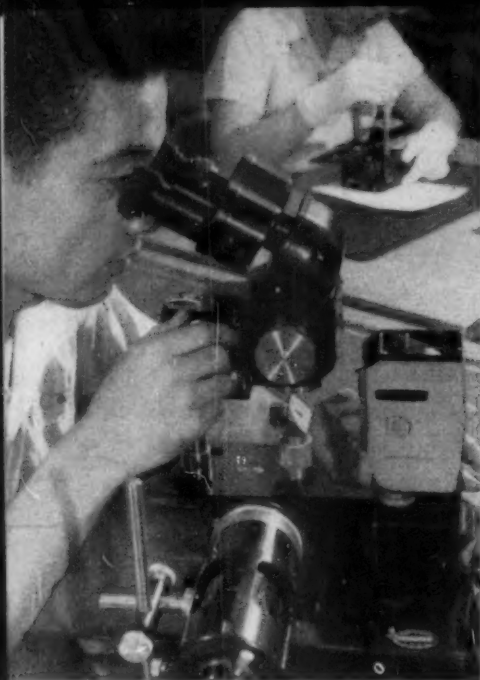
When the first sub-assemblies (such as the 3-element zoom section) are completed, they are sent in little boxes along a conveyor. The elements are handled with exquisite care, and the few I tried were beautiful fits in their housings. At the end of the line the completed lenses are inspected and calibrated with the estimated shim thickness to give correct focus setting when assembled to the camera body. Quality is a feature of the polishing and assembly shops, but a key factor in the advanced lens designs such as the f/1.4 zoom is the computation of the elements. Canon are using a digital computer for this work.

Camera assembly starts with the partly-finished body. Men and girls seated on each side of a slow-moving conveyor carry out one small stage of assembly or inspection. Assembly and testing of the mechanism is very assured, as one was led to expect from the Canon twin turret camera reviewed in *A.C.W.* nearly three years ago, for the mechanism of this and of the Zoom model is practically identical. Assembly is broken down into simple operations, which are carried out with remarkable dexterity and confidence. A cement is applied around screws which are to remain fixed, and a special grease for parts needing a lubricant.

The photograph overleaf shows one of the routine tests given to every assembly:



Assembly line for the Canon Zoom 8. Point for the meticulous: the girls do not normally sport headgear, and most of the operatives wear glove fingers, not complete gloves.



Carrying out the test for film steadiness.

the test for film steadiness. The camera is loaded with film already carried on a pair of spools, and clamped as shown. The operative starts the camera mechanism with his left hand and sees through the microscope via the 45 degree mirror an enlarged image of a corner of the sprocket hole just below the gate. Two lines set in the microscope field indicate the tolerance permitted for sprocket hole float: if this tolerance is exceeded, the camera goes back for attention to the three possible causes: take-up too tight, claw shuttle oversize, or insufficient gate tension.

Complex assembly problems are encountered with the lens, because it is optically connected with the viewfinder and has split-image focusing. The former involves a further 14 lens elements and quite an intricate setting-up method to ensure that the subject seen at the finder eyepiece is identical with that seen at the film gate. This complication is attendant on the fact that the finder image is picked up in front of the lens iris and is therefore not dimmed when filming is carried out at small apertures.

Seven speeds are calibrated, and these are all checked and adjusted if necessary; there are two adjustments: to the leaf springs holding the governor weights and to the axial control spring by adding spacers.

And so the assembly and testing proceeds, until the lens has been screwed in place with the shim recommended, and then tested in position with an auto-collimator and again adjusted if necessary. Incidentally, shim thicknesses used are plotted so that any tendency away from

INSPECTION SHEET

Canon Camera Co., Inc.

送 還

Canon ZOOM 8		Body No. (Lens No.)
1. メンテナンス記録		12. コマ数正補正 8 12 16 H 24 L 32 48 64
2. 機上ドラム		13. 爪止めのスプリング
3. スピンドルギヤ		14. フォトリソソシ
4. ガバナーギヤ		15. 田舎
5. 1.8切換レバーギヤ		
6. 安全装置及ランニングストップ		
7. 1.8圧力		
8. スプリングローター送り量		
9. 終了位置番号		

Routine inspection sheet issued for every camera. Item 12 demands the calibration of every filming speed.

average can be observed, and corrective action taken at lens assembly or component manufacture. Finally, the exposure meter is connected, and the camera proceeds to the last station on the assembly line, where a girl (I almost said "nurse") examines it, touches out any minute blemish, wipes the body and wraps it up.

In Tokyo the retail price (including the small local tax) is 47,000 yen (£46) for camera alone, without case or pistol grip.

The camera shops stock a good range of equipment, all exclusively of Japanese manufacture and most of the leading makes showing advanced design. I found that the Zoom 8 has ousted the Canon twin turret model, mainly because of the photographic quality of the Canon zoom lens. To learn precisely how good this is, and what are the losses, if any, from a lens with 13 elements, we must await A.C.W.'s test report.

How Would You Have Treated This Subject ?

WHAT would you show in a 20 minute film about *Youth in Britain*? This is the title of a 'Basic Films' production sponsored by the Colonial Office and available on 16mm. sound from the Central Film library. I can't honestly say I'm sorry that it's not on 8mm., and mention it now only because it offers certain lessons to the 8mm. filmer no less than to the 16mm.

It begins imaginatively enough with a C.S. of a little girl climbing up into frame and peering at us through some railings, but the shots that follow don't amount to much. We get glimpses of this and glances at that, but the director, or rather compiler, has ignored the old rule: if a thing is worth one shot, it is worth several. There is no commentary but just some rather non-committal music specially composed by Lennox Berkeley. So after some quick flashes of toddlers and school-children, we see young people in a variety of occupations; there is one shot of boys in a factory, one of girls, one of nurses, one of a potter, one of a plasterer, one of an architect, and so it goes on. We never really learn anything. Nearly all the young people are studiously measuring rods or staring at test-tubes. I've never seen so many knowing looks in a film before.

Then we see leisure activities: ballet, a TV studio, motor racing (1 shot), a motor bike scramble (1 shot), steeplechasing (1 shot), gliding (1 shot), yachting (1 shot), water skiing (1 shot), snow skiing (1 shot), and so on as before. There is a smooth cut from a highlander putting a shot to a rugby player catching the ball (so that the shot he hurls actually seems to change into the ball as it passes across the screen), but it is all crushingly self-obvious and pointless.

To return to my opening question, what would you show in such a film? What about some Teddy Boys? What about the youngsters seen hanging around at the street corners and in the coffee bars of every city? What about rock 'n' roll? I know very well that all young people aren't delinquents, but then neither are they all studious, serious-minded young technicians as in this film. I appreciate that it is intended mainly for colonial audiences, but surely that makes it all the more important to tell the truth. It's just as in our own family films: it's much better to show the family as they really are than to distort the truth to get an easy laugh. Admittedly it's very difficult to present a faithful portrait, but with care—considerable care—it can be done.—CENTRE SPROCKET.

CORRESPONDENCE

Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, WC2.

Ektachrome for Amateurs

I HAVE read with interest the recent correspondence regarding the availability of Ektachrome Commercial film to the amateur, and would like to point out that its usefulness to him is in fact limited. In the first place, it was produced to give the professional a low contrast camera original that will provide good copies. It must be handled with very great care and cannot be run through the projector without getting scratched. Most amateurs require a reversal original that can be projected many times. Those who have cutting copies made, match the master to them and then have copies taken from a clean master, are in the minority. Further, Ektachrome costs very much more than Kodachrome, and the price does not include processing.

If Ektachrome Commercial was made available to the amateur, it would have to be made available to all, regardless of their skill. The dealer and manufacturer would then undoubtedly be swamped with complaints that the material does not give good results for projection and is short-lived into the bargain! I point out this in fairness to Kodak who I am sure consider the amateur's needs. Yet who knows? Some form of Ektachrome might one day be available which would stand up to projection.

Crawley. G. ALEXANDER HOWE.

Our correspondent does well to point out the drawbacks, but in fact—as we have already reported in ACW—Ektachrome is to be made available to the amateur, and one can be sure that, with their usual thoroughness, Kodak will give adequate instruction on its use, and that dealers will not offer it to the amateur whose needs it does not meet.

8mm. M.S. can be good

AT the risk of starting a new war of the gauges I feel I must reply to Mr. A. E. Shuttleworth's contention that unless one is prepared to take C.U.s only, 9.5mm. and not 8mm. should be chosen. I used 9.5mm. for over 20 years and am prepared to admit it is good, but, after financial stringencies had forced me to abandon it, I resumed cine activities with a second-hand f/3.5 Kodak and a very elderly 200-watt Kodak projector. The latter has now been disposed of and I have a 500-watt Astro, and 40in. x 30in. matt-white screen.

In June of last year I loaded with Kodachrome and used 50ft. on a visit to Clacton. The results astonished me—a view of the magnificent gardens on the front; a shot taken from near Butlins to include the Pier and a sequence featuring a speedboat loading up and departing at speed, blue sky and sea with the boat

and its passengers in excellent detail, make this one of the best films I have ever taken, and visitors who saw it have left me in no doubt that 8mm. is a winner!

I must, however, add that a sprocket-driven camera is the secret of 8mm. filming. The tug on the film when it is pulled down by claw action alone is sufficient to upset the steadiness of the picture, even though the film is at rest at the moment of exposure. That is my theory, anyway.

Billerica.

R. CRIPPS.

Quality on 9.5 mm.

I WAS pleased to note that two correspondents, R. J. Harley and A. R. Shuttleworth, recently had something to say on the merits of that much neglected, but now, let us hope, reawakening gauge, 9.5mm. I feel sure that there must be many 8mm. users who are not entirely satisfied with the quality, particularly in definition, of their picture. I think a good percentage of these movie fans would even prefer to film in black and white instead of colour, if they could do so at a price equal to the cost of filming in 8mm. colour. In case there are any readers who feel so inclined, I would like to draw their attention to the fact that 9.5mm. Gevaert Super Pan film costs less than 30s. per 100ft. (which in running



Frame enlargement from 9.5mm. record of Exeter floods. (See letter, "Quality on 9.5mm.") time is, of course, equivalent to fifty feet of single run 8mm.).

To be quite honest, it was not until the recent scarcity of Pathescope film occurred that I had even tried Gevaert stock, but having used it I shall have no hesitation in using it for all my black and white filming in future. The quality of picture is, without exaggeration,

The small reproduction above (the originals are 41 x 3in.) will perhaps give some idea of the quite excellent quality of our correspondent's frame enlargements. And it should be noted that all are medium shots—not close-ups which can be expected to enlarge well.

superb, and lest anyone doubts the veracity of my claim, I enclose some 9.5mm. frame enlargements (made from a recent newsreel of mine about the floods in Exeter). Only the very best film will stand a magnification such as this and produce sharp, grain-free pictures.

The point I should like to make is that these results—far superior to any obtainable on the smaller gauge, even when using the most expensive equipment—can be, and were in fact, obtained on a simple, easy to use, inexpensive camera—the Pathe H.

I have not mentioned colour film—that is, of course, a sore point with 9.5mm. users at present, but we are promised its return very shortly (P.C.F. will be back in March.—Editor), and for the occasion which demands colour the right film will obviously be available, albeit at a rather costlier rate than 8mm. Although A.C.W. has said it time and time again, let me remind readers that colour is not everything—it is the film itself that matters. The two best films I have made are in black and white, in spite of the fact that I have made far more in colour.

Think it over, 8mm. "doubtful"! We nine-fivers are a very enthusiastic crowd and welcome all new converts. I, for one, will gladly help anyone with advice and information about the gauge, and if it does not have such a spectacular future as its smaller rival, I am confident that it is not going to die for a long, long time.

Exeter.

S. J. SECOMBE.

Trying it on the Dog

GEORGE Sewell in "Odd Shots" states that a film sent him for criticism failed to make clear points the producers wished to make. They had not realised that "they were judging their visuals from the privileged standpoint of pre-knowledge of their intended significance. . . There's food for thought here for makers of all types of film".

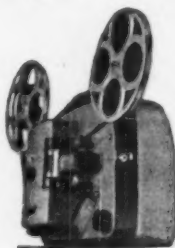
Except for instructional films, which must always be explicit, a degree of suggestion is permissible, often desirable. The difficulty is to strike a balance between over-subtlety and labouring a point. As Mark Twain remarked on the feat of whistling through your teeth, "it's a knack". Either you have it or you don't.

When showing my own films I can usually tell whether they are being understood as I intended them to be. An almost imperceptible murmur may be a sign that a point has got over and one can invariably sense if it is making any impact. But much depends on the audience, as it does, also, on the judges in our national competitions. On more than one occasion a film of mine has returned from one competition with its tail between its legs and attained a premier place



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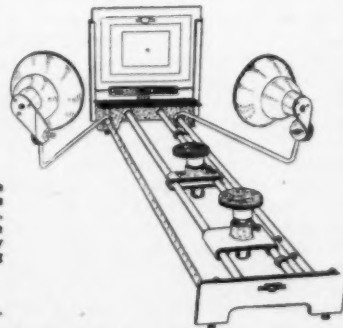
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in another. Of course, it may be that in the first case it came along at the end of a tiring session when the judges had got beyond the stage when black coffee—or whatever judges rely on to maintain their powers of discrimination—ceased to have any effect. This inconsistency is to be expected because films, like all other creative work, can have intangible qualities which cannot be determined by any formula; but prejudice and bias affect the verdict more than some judges would care to admit.

One can obtain criticism from the I.A.C. or A.C.W., but if the film criticised is amended or altered in accordance with it and subsequently becomes a prizewinner, it would to my mind be a hollow achievement. Indeed, I would regard it as a "sin" quite as heinous as procuring a professional script, a course to which George Sewell so rightly takes exception. I believe the more satisfactory way of obtaining criticism, even though it may not be so expert, is to try it out on the dog and invite the opinions of neutral acquaintances. EDGAR E. PRITCHARD, A.R.P.S. Brownhills, Nr. Walsall.

See comment on page 65.

8 mm. with a Purpose

I WAS interested to read Dr. Behr's account of how he uses 8mm. for surgical films. I have made successful films on 16mm., but eventually settled for 8mm., and have produced colour and monochrome films in this gauge on my work, namely, public health problems, immunisation and first aid in mines, and on my hobby, natural science. With synchronised sound and commentary they have been given public showings outside our 200-strong cine club, of which I am a committee member.

I write this in the hope that others will be encouraged to pursue similar objectives.

Springs, Transvaal.

B. KARSTADT.
Deputy M.O.H.

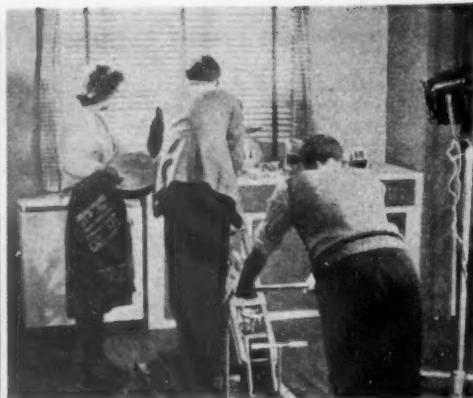
Edging Out the Old Hand?

I AGREE with every word of Mr. G. D. Brewer's letter about professionals and the Ten Best, and feel sure that most readers will, too. If you have so many entries that the process of elimination is so difficult as to make you seize on the old stagers' entries, why not have area panels composed of amateur members drawn from clubs, the final choice to be left to the panel of impartial judges?

I certainly think (as do others of my club) that the time has come for A.C.W. to put its house in order over the competition rules and method of judging if the Ten Best competition is not to become a farce.

Southbourne.

R. L. HARLOCK.



Kitchens, like bathrooms, are readily available as sets for amateur films, but there is rarely much room for manoeuvring the camera. Kent A.C.C. built their own for "One Hour to Live", and produced a number of flats for "Musician's Stand In". (See letter, "They Do Build Sets").

They Do Build Sets

I MUST protest at Denys Davis's statement that "most British amateurs are too lazy to build sets". The sets for our club's last colour film took two months to make, and those for our present 16mm. black and white production a month to build. The motto of our property department is: "You name it, we build it".

Bexleyheath.

C. D. STEEL.
Production Manager, Kent A.C.C.

Truth is Stranger . . .

I WAS greatly interested in Jack Smith's examples of craziness—the chap who gets a lift and has to push the car, and Mr. Brown who kept a motor horn in his bedroom drawer—because they so closely parallel incidents in my own experience. James Mitchell, past Chairman of Kingston A.C.C., offered me a lift one evening after a meeting. We went outside to discover a Thames Valley fog, and my lift consisted of walking in front of him for several miles, carrying a torch and wearing a white handkerchief around my waist at the rear, to act as his pilot.

As for the horn, a few years ago a firm I belonged to had a brilliant editor who kept a cornet in his cupboard and played it on our roof at lunch-time. He eventually got the sack for playing it while going up and down in the lift at a time when an important client was visiting the managing director. Truth is stranger. . .

Hampton Hill.

GEORGE H. SEWELL.

Cost and the Commercials

MR. RONALD JEANS recently announced in A.C.W. that he felt compelled to give up amateur cine work because of the "exorbitant" cost of 16mm. film stock. I tried to cheer him up by suggesting that 8mm. has much to offer, provided one uses the best available equipment. Now

I find that Flying Spot (A.C.W. Jan.) has zoomed out of the clouds and is buzzing angrily round my head because I dared to suggest that manufacturers are not much interested in the requirements of 16mm. amateurs.

When you charge your clients £450 for a TV commercial film running 15 seconds (Yes, that is what we paid and Flying Spot can have precise details if he wishes), the cost of film stock is obviously a negligible item—even for a 35mm. film and 16mm. reduction print.

I should mention — just in case Flying Spot seriously believes I am a lamb who is being taken for a long, long ride—that I am responsible for planning and allocating an annual advertising appropriation of close on a quarter of a million pounds. I rarely accept the first quotation I get for anything and I certainly am not encouraged by my co-directors to provide free winter cruises for the people who do our work.

He might be interested to know, for example, that the best quote I was able to get for a 30-second colour film required for continuous projection at an exhibition was £500—exclusive of prints—until I found (but did not avail myself of their services) a non-union "pirate" organisation willing to do the job for £250—at the private address of the Managing Director!

Just for the record (and, I hope, to convince the angry Flying Spot that he is full of sound and fury rather than the facts) I have today again made an official enquiry through our advertising agents concerning the approximate cost of a one-minute commercial film for TV. The price quoted by a well-known and respected production company is "from about £800 to £2,000 according to the nature and requirements of the film". Ludicrous? I agree—but that's the figure and if Flying Spot wants further details he

may have them—including the name of my agents and the production company whose figure I have just quoted.

I can believe that "two reels have been produced professionally for less"—but when? 1926? Ask the Rank Organisation, or Pearl and Dean—or any other company of standing to produce a good two-reeler for this figure and I suspect that—ever so politely—they will show you the door.

Before Flying Spot accuses me of "misinformed and ungracious comments" he should be sitting where I sit—in the client's chair.

Carshalton,

IVAN WATSON.

Amateur Unit in TV Company

FUNDAMENTALLY I agree with Mr. Brewer that amateur film awards should be made only to amateur films made by amateurs. I do not, however, believe that because a person happens to be employed in the film or television industry, he is automatically disqualified from producing films as an amateur, unless, of course, he is a producer or director by profession. But if a professional producer or director decided to take part in an amateur production as make-up artist or in some activity apart from his profession, there is no reason why he should be considered anything other than amateur.

Last September I formed a production crew within our company (Ulster Television, Ltd.) to make an amateur film about a group of teenagers. The crew consists of a typist from the Presentation Dept. as co-producer, a logging clerk as continuity girl, a studio electrician as lighting director, two television cameramen as cameramen, and myself (a studio vision control engineer) as producer/director.

I can hear groans of protest from Mr. Brewer, but although the roles of those involved may seem closely connected with the parts they will play in our amateur production, there is, in fact, a vast difference. For example, neither of the cameramen has ever previously operated a Bolex H.16 (or any other cine camera).

We have no permanent premises to use as a studio and cannot use the television studio because it is never vacant long enough. All our lighting equipment is home-made and must be transported to the various locations; and we have very limited financial resources. With these facts in mind, can anyone accuse us of cheating simply because we happen to be in the professional television industry?

Everything I have said also goes in defence of Peter Watkins, who, as a professional film editor, has no doubt developed a keen sense of tempo, etc., but to take on the production of a film single-handed, or to organise and control

a production crew is another matter entirely. I certainly do not consider that the fact that my job requires an eye for picture quality, shot matching and lighting continuity does any more than merely assist me in the production of a complete film, and I feel sure that Peter Watkins will agree.

Greenisland, Co. Antrim. DAVE CHIVERS.

Firm Ruling Wanted

MAY I say how much I agree with Mr. G. D. Brewer's letter. I have always been very strongly against professionals working on the production side of the cinema industry being allowed to participate in amateur cine contests. Surely one of the most important rules of a contest should be that professionals are not eligible to compete. I hope to see this rule made effective in the next Ten Best and the Scottish Amateur Film Festival.

Last year a film contest was held at Southend for 16mm. and 8mm. films. Why was the contest not open to 9.5mm? The 9.5mm. enthusiast gets no encouragement.

Bootham.

D. TURNER.

Mr. Hitchcock and the Lens Cap

G. D. BREWER'S heart-rending cry for more encouragement for individual filmmakers in amateur film competitions is very understandable and must receive the most sympathetic consideration. His plea for the provision of sections devoted exclusively to individual entrants seems reasonable and might possibly be incorporated in the Ten Best in some way; but doesn't he rather exaggerate the success of the "large teams"? Without actually doing any statistical work on recent Ten Best programmes, my impression is that films made by individuals—or, at any rate, by very small teams—have always predominated. Would individuals benefit by being separated? Certainly any decision to award a fixed proportion of the ten Oscars to different categories of filmmakers would add considerably to the difficulties of the judges.

Mr. Brewer states that it is "unadulterated drivel" for professionally engaged filmmakers to "claim that their professional work is so different from amateur filming that they can still claim to be amateurs. Of course, one might argue that the professional ought to be given special consideration when he competes against the amateurs just because it must be so difficult for him to get used to the idea that he must do everything himself this time—and not just concentrate on his own particular line while other experts deal with all the other problems. If Mr. Hitchcock were to enter a film for the Ten Best (and I am referring, Sir, to Mr. Alfred Hitchcock) it wouldn't matter how good the *direction* was if he had fallen into the only-too-common

trap of forgetting to take off the lens cap before shooting.

No, Sir, this is an age of specialisation; and the film world is also governed by some pretty stringent trade union regulations. Mr. Brewer is on rather shaky ground if he maintains that professionals should be debarred from competitions because they are expert at every phase of film-making. Give the poor professional his chance to make a fool of himself! Goodness knows, enough of them complain of the lack of freedom for personal expression in their bread and butter jobs.

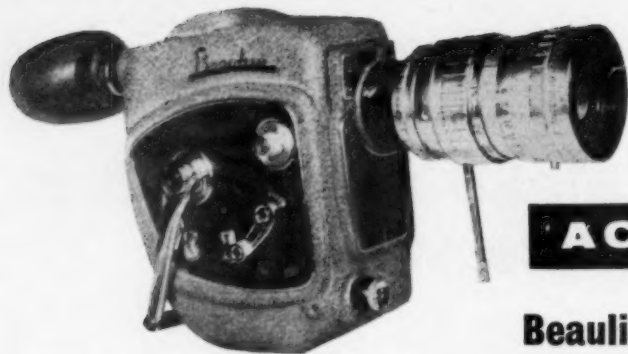
What a pity that so few of them try to take advantage of the amateur's freedom to make films in whatever way he wishes! Let us not do anything to prevent professionals who are keen enough to devote their time to film-making in an amateur capacity from presenting their films to the widest possible audience. I would suggest that if professionals are successful when they make films using the ordinary amateur methods, it is not because they necessarily have greater technical knowledge or facilities, but because they are *less easily satisfied* than the average amateur and will take greater pains to get the best results possible.

Apart from the technique of film-making, what about knowledge of the film's *subject matter*? Would Mr. Brewer advocate the refusal to award a prize to a film about bee-keeping because it was made by an expert bee-keeper; or to a film on road safety because it was made by an expert motorist? If this sort of thing goes on we shall soon get to the stage where Mr. Brewer would find it difficult to submit a film about *people* without proving that he didn't know anything about them personally or wasn't one himself.

No individual amateur need feel discouraged because he is not a member of a large team. It's generally acknowledged that the best films are those bearing the strongest marks of one individual's personality, and that the surest way to ruin a work of art is to let a committee get to work on it; so there's plenty of scope for the lone worker. If Mr. Brewer feels that he needs the technical support of a group that "even advertises itself as the side door to the professional field", he would be very welcome in the Grasshopper Group. He might even be astonished at the primitive hand-to-mouth sort of methods we have to adopt. He'd be particularly welcome if he has a typewriter and is an expert typist, because right now we're at our wit's ends trying to find someone who can help with the Newsletter; we don't seem to have any of the right sort of professionals in the set-up at the moment.

London, N.W.3.

S. WYNN JONES.



Operating side of the Beaulieu MR8. The two windows next to the shutter-opening lever indicate film consumption in feet and metres. Cable release socket on side plate is for exposing single frames.

ACW TEST REPORTS

Beaulieu MR8 Camera

THE BEAULIEU MR cameras are among the most versatile and advanced available for 8mm. filming. There are two related models: the TR8, fitted with a triple D mount turret, and the MR8 (the subject of this report) with a single D mount, normally supplied with a zoom lens. The bodies of both are similar, featuring true mirror-reflex viewing and focusing, five speeds, variable shutter, frame counter, and unlimited back-wind.

The body is made of light-alloy die-castings, finished in grey wrinkle enamel with black leather panel inserts; fittings are bright chrome-plated. The completely detachable lid is fastened by a quarter turn of a central folding key which engages in a pillar on the camera body. Turning the key automatically moves a sprocket wheel which operates the frame counter into engagement with the film. Light trapping is by a 1/16in. deep tongue and groove join all round.

A standard English (Jin. Whit.) tripod bush is fitted in the base in a position giving good balance on a tripod. The leather carrying loop supplied can be screwed into this socket for safety when the camera is hand-held or carried.

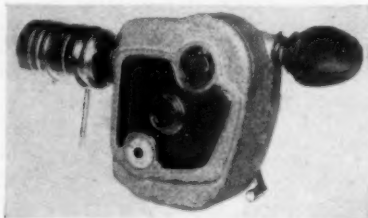
The gate is properly relieved so as to contact the film only outside the picture area. The pressure plate is sprung on two coil springs from its carrier, and for loading the gate may be opened by pulling back a tab at the side. For cleaning, the whole assembly can be pulled outwards, so exposing the gate, for the carrier is fitted on two pins attached to the camera mechanism plate; an extra bent spring near the top helps to keep the assembly in position.

Edge guiding is by fixed guides at both sides of the gate—a pity, we feel, for sprung guiding would tend to give better stability. We were glad to see that both parts of the gate were adequately blackened to prevent reflections or halation. The claw is of the fully retracting type engaging the fifth perforation below the bottom of the gate (+5).

The shutter consists of two blades sliding up and down in front of the gate, making a to-and-fro motion for each frame; on the upward (return) stroke an additional blade covers the gate opening, so that the film is not exposed a second time. Each blade carries a small angled mirror which diverts the light into the finder eye-piece, and allows reflex viewing and focusing on a ground glass screen through the taking lens during the interval when the film is not being exposed. Thanks to the double mirror arrangement, there is little flicker even at the lowest 12 f.p.s. speed.

The separation of the two blades (and mirrors) can be varied by a lever on the side of the camera, so altering the exposure time

that the film receives, and making fades possible. The shutter can be closed completely, when the mechanism automatically stops. This is particularly useful for making dissolves, for it ensures that the camera stops dead as soon as the first scene is faded out, and it is easy to estimate the amount of film to be wound back before exposing the following scene; the camera will automatically re-start as the shutter begins to open.



The other side of the camera, showing frame counter and backwind key (top), in retracted position.

As long as the shutter is opened at the same speed as it was closed, a perfect dissolve results, and there is no need to synchronise the operation of the fading lever and the release button. A further advantage of shutter fades over those made with the aperture ring is that the depth of field remains constant, and that it is possible to fade to full black even if the lens is well stopped down during the scene.

The shutter lever can be locked in the fully open or half closed position by a sliding button on the end of the operating lever. Drawn symbols are provided for these and the fully closed positions, and a scale numbered 0 to 4 allows repeat settings to be made, and the exposure compensation to be calculated when the shutter is partially closed (to get smaller depth of field, for example). The exposure time with the shutter fully open is quoted as 1/30 sec. at 12 f.p.s., 1/50 sec. at 18 f.p.s., 1/70 sec. at 24 f.p.s., 1/140 sec. at 48 f.p.s. and 1/180 sec. at 64 f.p.s. This is slightly shorter than normal, and has probably been made necessary by the greater mass of the shutter assembly, which cannot be accelerated as fast as normal types.

Loading is straightforward, there being no sprockets or rollers in the film path, though there are properly relieved posts after the supply spool and before the take-up, to regulate the path of the film and help form the necessary loops. A bent piece of metal below the gate forms a sort of chute and constrains the film in a path which will ensure engagement with a sprocket mounted on the camera door

which drives the frame counter. This sprocket is automatically swung out of engagement with the film perforations when the door latch is opened, and thus permits easy removal and fitting of the door.

The dial of the frame counter is calibrated in single frames up to 100, with every tenth one numbered, and for re-setting the index mark can be moved by turning a small milled knob at its centre—a very simple and neat idea, which allows the start of the counting to commence whenever desired without complicated clutches, etc. As the counter is driven by a sprocket wheel directly from the film, it provides a useful check that the film is running properly; also, it will operate equally well forward and backward, and thus makes the winding back of any desired amount easy to measure.

The wind-back is operated from a folding key on the camera door; when its operating latch is swung up, the central part moves inwards, and a dog on this engages a slot in the supply spool spindle. The spindle has a dog which engages with the spool, and so when the latch is turned, the spool turns and drags film back through the gate; the intermittent movement is arranged so that the claw is withdrawn from the film in the rest position (i.e., when the release button is not depressed) and so permits the film to move backwards through the gate.

As this movement is independent of the motor, any desired length of film can be wound back—even a partly exposed length can be removed and replaced by another, though a careful note must be kept of the footage and frame counter readings to enable the film to be re-inserted correctly later. Since the mechanism stops with the shutter closed at the end of shots there is no need to cap the lens when winding back film (though in the case of a partially exposed roll re-inserted at a later date, the lens must, of course, be capped when running on to the section where the exposures are to be continued).

Note that at the end of the spring run, the camera could stop with the shutter open; in that case, however, the claw would be in engagement with the film and it would prove impossible to wind back. The remedy is to wind up the spring a little, when the shutter will close and the claw retract.

The take-up is of the usual type operating via a slipping clutch, with the tension so adjusted as to take up only with the assistance of the claw, thus leaving the end of the film trapped in the chute below the gate and not allowing it to spring loose on the take-up spool. This is further prevented by the footage counter, which operates from an arm resting on the film on the take-up spool; a little lever is

provided by which the arm can be moved out of the way when the spool is fitted or removed.

The arm is coupled to a dial which indicates the amount of film left unexposed (in both feet and metres) in two windows on the side of the camera; calibrations are provided every five feet and every metre, and the portions representing leader and trailer are coloured red. We like the idea of having the scales in separate windows, for it is less confusing than dual scales as found on some models.

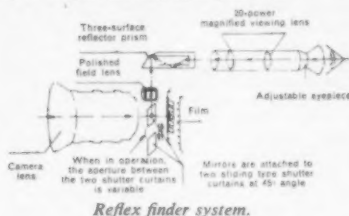
The counter, together with the frame counter, is accurate enough to allow of winding back and re-exposing any desired part of the film. This is a great help when superimposing titles, for instance, for it means that the underlying scenes can be exposed on any part of the roll, and the titles then accurately overlaid at a later date (after returning home from a holiday, for instance). We must stress, however, that care is necessary, and accurate notes are essential.

The motor is wound by 9½ turns of a fold-over lever (which can be plugged into a small socket to hold it in the parked position), and this is sufficient to transport 6½ ft. of film (27 sec. at 18 f.p.s.) before the mechanism cuts out and stops.

The speed is controlled by the usual centrifugal governor, which has markings at 12, 18, 24, 48 and 64 f.p.s., though intermediate values can also be set. Tests with a calibrated film showed that the speeds were quite accurate, being 13.3, 19.3, 24.1; 52.5 and 63.8 respectively. The governor efficiency was extremely good, for the speed remained at 19.3 for the first 20 sec. and dropped to 18.6 for the remainder of the run—a truly remarkable performance for so small a camera, though one could, perhaps, have wished for a slightly longer run; however, one can wind the spring while the camera is running, though the instrument has to be mounted on a very solid support to prevent it moving.

The release button on the front panel is threaded for a cable release; it may be locked on by a quarter turn, so enabling the operator to appear in his own pictures. A second cable release socket on the side of the camera allows single frames to be exposed. The instruction

booklet states that this is only possible with the shutter half closed, when the exposure time is quoted as 1/60 sec. with the speed setting at 12 f.p.s. and 1/100 sec. (misprinted as 1/1100) at the other speeds. We found, however, that we could operate the single frame release with the shutter in the fully open position.



Reflex finder system.

As stated earlier, the viewfinder is of the true mirror reflex type, incorporating a ground-glass screen for positive focusing; the ground-glass is fine enough not to set up an objectionable grain pattern even at small apertures. It is viewed through a 20-power magnifier, and shows the picture erect and laterally correct.

A focusing eye-piece to suit individual eyesight is adjustable by a small lever; this is a better principle than rotating the eye-piece (as fitted on most other cameras having this feature), for it means that the focus adjustment will not be disturbed when the rubber eye-cup supplied with the camera is fitted. Its main purpose is to form a seal between the operator's face and the finder so that no light can enter and perhaps fog the film.

The cup also makes for comfort, and can be fitted either way for left or right eye viewing. The eye has to be pressed fairly tightly against the eye-piece if the whole frame is to be seen.

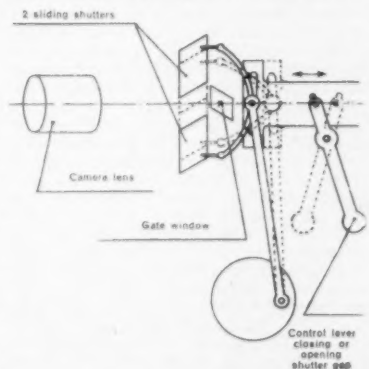
We found focusing and composing on the ground-glass delightfully easy, though naturally it is easier to focus precisely with the lens opened up and zoomed to the maximum focal length. This is not, however, really necessary, and the beauty of this finder is that it allows the depth of field to be judged even at the working aperture.

The picture is quite bright enough for use

under most lighting conditions. The image brightness at the working aperture must necessarily always be the same for a given speed of film, for in brighter light the lens will be stopped down more. But two factors are at work here to modify the effect: the adaptation of the eye, which in bright illumination stops itself down (this may be partly overcome by keeping the eye in relative darkness at the eyepiece for some time), and the fact that the grain of the ground glass is more apparent at small apertures than when the lens is opened wider.

The lens fitted is the Angénieux 9—36mm. f/1.8 K1 zoom, with click stops down to f/22 and focusing by front-cell to about 2½ ft. Zooming is operated by a central collar round the lens barrel, which has four screw holes at 90° into any of which a short operating handle can be screwed; a half revolution covers the entire focal range.

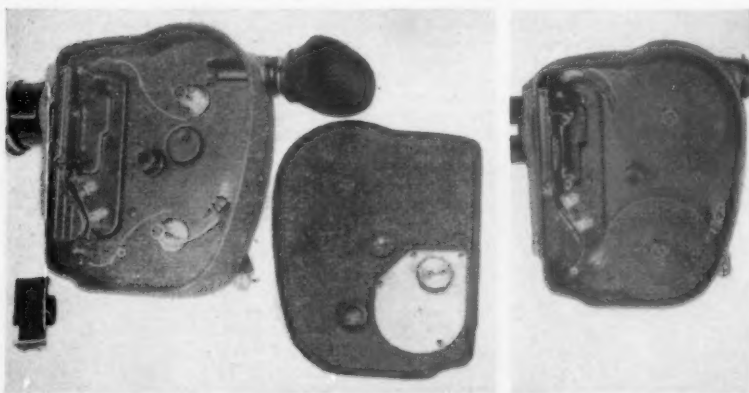
Though it is fairly convenient to operate the zoom handle with the camera hand-held, holding the camera steady is not as easy as when there is a to-and-fro zoom movement (as found on the Berthiot zooms). A pistol grip release markedly improves matters, for it allows the camera to be securely held and the release operated with one hand only. In any case, hand-holding at the longer focal lengths is difficult and should be avoided; in an emergency a temporary support should be used.



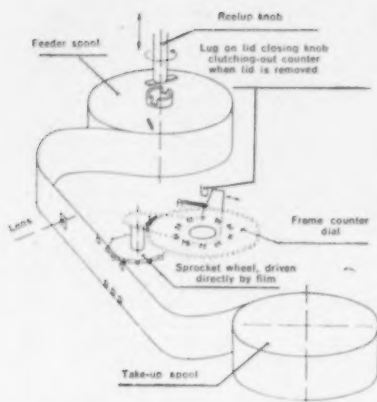
Variable shutter mechanism.

The instruction booklet is well illustrated, but the translation is at times a little quaint. However, a camera of this versatility and complexity is not really intended for beginners, and users who have had some experience in cine should find the instructions adequate. Incidentally, the booklet mentions extension rings, which can be used to advantage with reflex cameras for really close distances for macro work. But the zoom lens is not really suitable for this; if it is so used it cannot be zoomed, for loss of focus would result. That much is apparent in the finder; we do not know whether the definition would be adequate with extension tubes even at a fixed focal length.

A separate leaflet supplied for the zoom lens includes depth of field tables for a range of focal lengths. Note that this instruction sheet is for the normal version of the lens; the section referring to the positioning of the reflex finder can be ignored, for the lens supplied is a special version without its finder, the reflex viewing of the camera making it superfluous.



LEFT: Camera interior with pressure-plate removed. Note chute below gate which ensures that the film engages with the sprocket on door operating the frame counter. The key in the upper hollow on the door engages with a slot on the supply spindle for back-winding. RIGHT: The camera loaded with film. Note lugs on footage counter arm which allow this to be swung out of the way when loading. Backwind key hinged up ready for use. Little lever just in front of eye-cup controls eye-piece focus.



Frame counter and back-wind arrangements.

We shot a considerable amount of film with this camera, and found it easy to use in the hand and on a tripod. The reflex finder proved a great boon when the focus had to be set accurately, as with large apertures and close distances, and for exact framing. In most cases we had no difficulty in setting focus at the working aperture, though occasionally we preferred to open up for more exact setting; thanks to the click-stops, re-setting of the working aperture is possible, if desired, without taking the eye away from the finder—one counts the number of clicks.

The running speeds, checked by photographing a one-second-swing pendulum, were close to the marked ones (and to those measured with the calibrated film), being 13.0, 19.0, 24.3, 55 and 69 f.p.s. at the 12, 18, 24, 48 and 64 settings respectively.

The picture steadiness is perhaps the weakest point of this camera, and we feel that the manufacturers would do well to improve it; if the model we tested is typical, it is scarcely good enough for an instrument of this class. There was a fair amount of vertical unsteadiness at all speeds, getting rather worse at the higher taking speeds, and while the results were acceptable with normal exposures, definite relative up and down movement was visible with superimpositions, double exposures and similar effects.

How much of this is due to the rather large distance between the gate and claw, and how much improvement might be possible with an increase of the gate-spring tension are matters for conjecture. The large separation is dictated by space requirements due to the mirror shutter, and short of altering the design to enable the claw to engage from the back of the film, there is little that could be done about it.

Perhaps the best solution—though it would involve extensive re-design—would be the fitting of a sprocket feed, though this would cause difficulties with the type of back-wind fitted, and some kind of de-clutching might be necessary. It would undoubtedly increase the price a little, but in a camera in this price range a small increase would not stick out like a sore thumb. The point is that an instrument of this quality really should be capable of rock-steady pictures.

We also checked the steadiness by projecting the rack-line on the screen; this was seen to vary in width almost continuously, indicating

imperfect placing of adjacent frames. The degree of steadiness would be quite adequate for a simpler, cheaper camera, but not, we feel, for an instrument costing about £170, and intended for serious work. It is, of course, possible that the model tested was faulty in this respect, and that better steadiness is normally obtained; as usual, however, we report as we find. Horizontal steadiness was quite good, but could perhaps be improved slightly were sprung edge guiding fitted. With the tension correctly adjusted, this alone might be sufficient to improve the vertical steadiness as well, for it is possible to apply more pressure to the sides of the film than to the back without risk of scratching.

The first frame of every shot was only just perceptibly lighter than its successors, indicating that the mechanism gets up to speed smartly. The pictures produced were sharp and of good contrast, even when shot against the light, though since the Angénieux lens has very little hooding it is advisable to shield it from direct rays of the sun where possible. With our meter and projection conditions we preferred to give the film an extra half stop exposure over that indicated by the meter at 1/50 sec., but each owner is well advised to make his own tests with his own equipment and in his own particular conditions.

Fades are delightfully easy to do with the variable shutter, even with the camera handheld; dissolves, of course, are equally easy. It has been said that shutter fades tend to make fast motion jerky at small shutter openings, but we found no evidence of this, even though we deliberately selected subjects, such as cyclists and traffic passing at right angles to the camera, calculated to show up a tendency of this kind. Similarly, shooting at $\frac{1}{2}$ shutter opening (sometimes useful if it is desired to shoot at a larger aperture and hence reduce the depth of field) produced no ill effects.

The reflex finder was very accurate at top and bottom of frame, and pretty good at the

sides, though it tended to favour the right a little. At a ten foot taking distance, with the focal length set to 9mm., the finder covered a field of $53\frac{1}{2} \times 40$ in., i.e., compared with the image projected, 1 in. too much at the right and a cut-off of $3\frac{1}{2}$ in. at the left. At the 15mm. focal length the errors were reduced to $\frac{1}{2}$ and 2 in. respectively in a field $33\frac{1}{2} \times 25$ in., and at the 36mm. setting to $\frac{1}{4}$ and $\frac{1}{2}$ in. respectively in a field of $14 \times 10\frac{1}{2}$ in. The maximum error is thus of the order of only 6%; to get it down to this figure is pretty good, and it could be still better were the graticule properly centred.

The focusing scale was spot on where checked, both visually and photographically. Footage counter accuracy was adequate, and in conjunction with the 100 picture frame counter enabled any desired portion of the film to be located. The frame line, perhaps a little thicker than usual, has one edge on the centre-line of the perforations.

The camera measures $5 \times 2\frac{1}{2} \times 4\frac{1}{2}$ in. over the body, with the zoom lens adding another $3\frac{1}{2}$ in. to the last figure, and weighs about 2½ lbs.—not unreasonable for the amount of "works" it contains, and an aid to holding it steady. It is supplied in a plastic box lined with moulded foam plastic for safe transportation, complete with a leather carrying loop which can be screwed into the tripod bush, a gate cleaning brush, and a rubber blower intended for cleaning the reflex mirrors (these should never be touched with anything, even lens tissue, as the silvering is likely to be damaged) and field lens.

Price £172 7s. 9d. complete—not unreasonable for such a versatile camera. A quite lovely instrument, it can be recommended for the serious worker, and we should be still more enthusiastic about it were the steadiness improved.

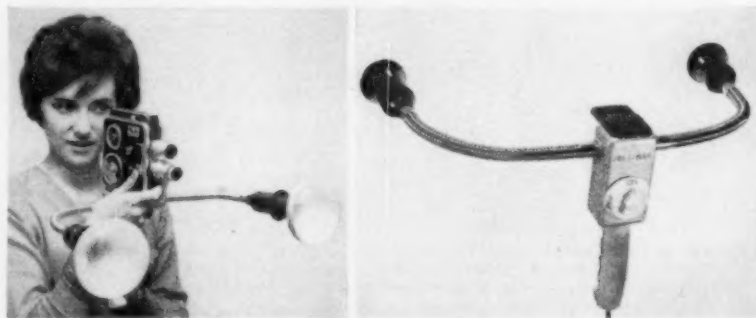
Turret version, with 6.5, 12.5 and 35mm. f/1.8 lenses, £181 6s. 10d. (Made in France. Agents, Amplion Ltd.).

Pressman Cine Bar-Light

THIS well made lamp-bar has a cast aluminium central section 4 in. high, with a 9 in. long flexible metal arm and lampholder on each side. The top of the central box section is shaped to act as a camera platform, size $2\frac{1}{2} \times 1\frac{1}{2}$ in. and covered with $\frac{1}{4}$ in. non-slip rubber. Fitted on a long and sturdy spigot cast on the base of the box is the 4 in. long rubber handle, shaped for finger grip. The mains cable is

brought into the box via the handle—by far the most convenient place for it, since it hangs down out of the way of the hands.

The box contains a 15amp. rotary series parallel switch with four positions: off, lamps on low (in series while preparing to film), one lamp on full, two lamps on full (parallel connection). The switch is amply rated (for A.C. only, incidentally) and works quietly, without



The Glanville Pressman Bar-light has a cast aluminium centre section and rubber handle.

fuss. Connections to it are soldered and the box is properly connected to the earth wire in the mains cable. These connections are entirely covered by varnished paper—a good safety precaution. The 9ft. long mains lead is a sensible looking braided 3-core 23/0076 wire, with British Standard colour coding (green=earth).

The plastic lampholders, screwed on the threaded ends of the flexible arms, were of the customary Edison screw type on the unit tested. They are fully skirted and it is impossible for the user to touch the metal lamp cap. The skirt, which is ventilated (good point) is large enough to accept the usual types of No. 1 and 2 photo-flood and reflector flood. Bayonet cap lampholders can be supplied as an alternative to E.S. if desired.

On test, this bar-light proved efficient and convenient in operation. In addition to straight-forward flat lighting with the two lamps trained on the subject, effective results were obtained with one of the arms bent upwards to direct the light from one lamp on to the ceiling, thus providing some general illumination to balance the direct light from the other lamp. Reflector type photo-flood lamps are normally employed with this type of equipment, but we are pleased to note that aluminium reflectors are available for use with plain photo-flood lamps.

The Pressman is nicely designed and well finished in two-tone grey glossy hammertone on the central section, and polished chrome plating on the flexible arms. It is normally supplied without a camera screw hole and screw, since provision of these would make the unit subject to Purchase Tax as a camera accessory.

Prices: £3.8s.3d. for 2-arm model. 4 flexible arm model, £4.10s.6d. Either E.S. or B.C. lampholders can be supplied at the same price and aluminium reflectors are available at 7s.6d. each. Submitted by Glanville, Hancocks Court, Tyters Avenue, Southend-on-Sea, Essex.

Pressman Series Parallel Control Box

THE ADVANTAGES of series-parallel switching for photo-floods are well known: setting up without running the lamps at their full and short-lived brightness, reducing the surge of current when switching on; yet there have never

been many such units on the market. The Pressman Control Box comprises a series-parallel 15 amp. rotary switch (A.C. only), feeding four 2-pin 5 amp. sockets. Made of sheet aluminium, it measures 4 x 2½ x 1½ in. and is fastened by two spring-clips on the tubular upright (½-in. dia.) of a lampstand. The four sockets are cleverly mounted side-by-side in the open top, and four matching 2-pin 5 amp. plugs are supplied.

We prefer equipment to be earthed via 3-pin plugs, but one must recognise that many people use 2-pin connectors as standard. The earth (green) wire of the 8ft. length of 3-core rubber sheathed (cab tyre) 14/0076 cable connects internally with the metal box. In a

unit using a robust switch of 15 amp. (max.) rating, plus four output plugs of 5 amp. (max.) each, we would like a wire mains lead of rather more generous size—that fitted is only approx. 2 amp. rating.

Tested with two pairs of No. 1 photo-floods, the unit worked perfectly, the 4-position switch giving off, lamps all low, two lamps on full, and all lamps on full brightness; and it functions equally well with one pair of lamps.

We did not test it with four 500 watt. photo-floods (i.e., approx. 8 amps. total) for these would have greatly exceeded the wire rating.

Prices: £2.5s. (4 lamp control); larger model providing control for up to 8 lamps, £2.11s. Submitted by Glanville.

NEVER HANDLED A CAMERA BEFORE

—yet won first prize of £500

The film is one of the finest of its kind ever made. The producers' secret? They spent years studying their subject.

AN OUTSTANDING programme of amateur films was presented at the National Film Theatre when prizewinning entries in the nature film competition sponsored jointly by the BBC and the Council of Nature received their first public screenings before a large invited audience. It was a fascinating morning.

Kenneth Adam, the BBC Controller of Television Programmes, prefaced the show with some challenging remarks on the worthwhileness of BBC evening programmes. He pointed out that the various natural history and travel programmes put out by the Corporation commanded audiences of twelve million or more. Television, he said, was proving that education and entertainment could mean the same thing.

The present competition had been organised partly in the hope of finding new native material for the British TV screens. Nearly fifty films were entered, and the exciting quality of the winners certainly encourages the hope that, if the imagination and resourcefulness of devoted amateur cinematographers is properly tapped, there will be no lack of programme material.

Here were five 16mm. pictures, each showing considerable technical achievement (and one of them a masterpiece), and each making an effect because the producer loved his subject. Not one of the films talked down to the audience. Not one indulged in the facetious foolery with which professional natural history film makers so often insult the intelligence. The producers were fascinated by their chosen material; they had sufficient technical skill to be able to turn out a planned movie; and the result was a fascinated audience.

Mr. G. H. Thompson and Mr. R. Skinner, of the Oxford University Forestry Department, had never handled a cine camera before. But they had spent many years studying the life and habits of the Alder Woodwasp. Their 30-minute colour film, which carried off the BBC's first prize of £500, is probably one of the finest natural history films ever made.

The Alder Woodwasp plants her eggs under the bark of recently dead alder. The grubs bore down deeply into the wood. After nearly a year, they tunnel out again to a resting-point

just beneath the bark. Here the larva pupates, then the young adult wasp eats its way out to the open air when mating takes place, and the cycle is repeated.

All this we saw, in sequences shot in woodland and others observed in laboratory cages. Then came descriptions of the four main parasites which attack the woodwasp in the larval stage. One injects her own eggs into the woodwasp eggs, piercing down through the tree bark to where these have just been deposited by the parent. The woodwasp larva grows up with a rapidly developing enemy larva inside it. It is eaten away from within. Others deposit their eggs, through slender tubular ovipositors, alongside the wretched woodwasp eggs. Again, the wasps larvae are destined to become the food of the growing parasites.

One little insect bores her way deep down to where the wasp larvae hide in the heart of the wood; she deposits her eggs there—once more with fatal results for the woodwasps—then clambers out again, making sure to leave a clear tunnel for her offspring when the carnage below has been completed.

These stories unfold with uncompromising precision, laying bare a nightmare world of stark instinct and destruction. A tactful live commentary by one of the producers saw to it that no points were missed. The drama needed no sensational underlining.

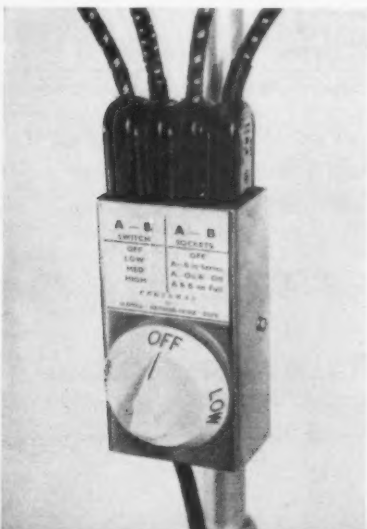
The overall shape of the film, which the two scientists took a year to make, is neatly satisfying. At the beginning, the two of them walk out into an alder wood, and start looking for signs of the woodwasp. Soon, they are peering at a fallen tree, through a large magnifying glass. What they see (and what they couldn't see directly, because so many of these bizarre events go on out of sight beneath the surface) is reconstructed in laboratory shots, with occasional midshots among the trees again to remind us where we are.

A wooden specimen box is used cunningly. Each time a new insect is introduced, its name, printed on a ticket, is laid in the box; at the end of the sequence, a specimen of the insect is fixed to the ticket, and we pass on to the next. At the end, the box is closed. . . .

Many of the shots are natural size; others employ a twofold magnification, while some

(Continued on page 93)

The Pressman series-parallel control box clips on the tubular upright of a lamp stand.



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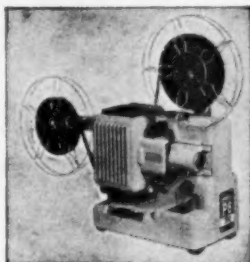
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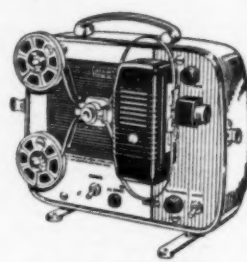
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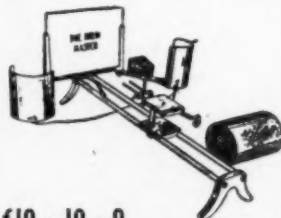
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Making a Start

BY H. A. POSTLETHWAITE

In this new series for the beginner the emphasis throughout is on choice of equipment and its use. That is to say, it is entirely devoted to the tools of film making—not to film making itself. Advice on actual production will be frequently given elsewhere in A.C.W.

It Can be Cheaper on 16 mm!

LAST week I indicated three things to consider before you decide whether to start cine with 8mm. film, or 9.5mm. or 16mm.: (a) what you want cine for; (b) how seriously you are going to take it; and (c) how much you are willing to pay for apparatus and materials. I said, too, that if all you want, or are ever likely to want, is an intimate record of the family, you may as well choose 8mm. right away (this is not to imply, of course, that 8mm. can't do more than that); but if you are keen enough, it is possible to make films most cheaply on 16mm. This is how it can be done.

Most dealers have on their shelves secondhand 16mm. cameras they would be glad to be rid of, and you should have no difficulty in picking one up for ten pounds, or little more. Or you may hear of one by means of contacts made at a cine club, or through the advertisements in this magazine.

A Kodak camera in the B or BB series is as simple to use as possible, but very efficient. It may have a focusing lens of $f/1.9$ (I saw one in a dealer's for £15) or a fixed focus lens of $f/3.5$ (cheaper). Cheapest of all should be a B model with a fixed focus lens of $f/6.5$, which is good enough to start with for outdoor filming in black and white.

These cameras are spool-loading, the difference between the B and the BB being that the former takes a 100ft. spool and the latter a 50ft. spool. The B is consequently rather bigger. Both offer one filming speed of 16 f.p.s. Loading is easy; the viewfinder, on top of the camera, is clear; focusing in the $f/1.9$ models is accurate; the interior of the camera is readily accessible for cleaning.

The cameras are box-shaped, which makes them easy to hold or affix to a tripod, and easy to carry. The lenses are of excellent quality.

Although a camera of this kind will be at least twenty years old, it should be none the worse for that if it has been used carefully. Among other cameras of similar age are the Ensign Kinecam (four of the Ten Best winners of 1958 were taken with Kinecams which, like the Kodaks mentioned, are no longer made), the Filmo, and similar models. These generally have more refinements, such as variable filming speeds, and possibly better viewfinders. They are not so easy to come by, but when they change hands the price is often quite low.

Some vintage cameras of excellent quality and very cheap (e.g., the Siemens) are magazine-loading; they probably use magazines of a type no longer on the market, so the owner has to load the film first into a magazine, in the dark. This is not particularly difficult after a little practice, but certainly not so simple as loading with a spool. If you are offered such a camera, make sure you get two or three magazines in good condition with it, for it will be hard to find more.

Cameras that take Kodak magazines can be bought fairly cheaply—cheap, that is, in relation to the original cost—and loaded magazines are readily available; sometimes they can be obtained with out-dated film for a few shillings; otherwise they are expensive.

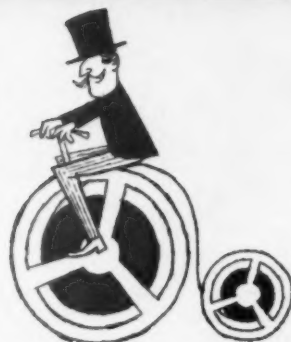
It should be possible to find a second-hand 16mm. silent projector for about the same price as a camera—ten to twenty pounds. With the decline in popularity of 16mm. for family filming, there is not much demand for silent projectors of that gauge; most people who go in for 16mm. include a sound projector in their outfit. Seek one with a lamp of about 300w.; there are 100w. models, but they give a relatively poor picture; unless one is offered at a nominal price, look for something brighter.

Before you buy a secondhand projector make sure it gives a steady picture on the screen, that the loops of film above and below the gate are maintained while the film is running through, that it is not excessively noisy, and that the path taken by the film between the aperture plate and the pressure plate, where the gate is, is perfectly smooth and clean. The take-up reel must turn smoothly and with certainty.

The only further capital outlay needed for cheapest possible cine will be for a splicer and rewind arms, which need not cost much. Anything white and opaque will do for a screen until a real one can be bought; a white distempered wall can be first-rate.

But the real cost of filming does not depend on capital outlay; it is the film stock that can be expensive. The cost of film, including processing, to give a screen picture lasting two and four minutes, is as table in next column. This is where the enthusiast can save money.

There are available fairly regular supplies of ex-Govt. 16 mm. black-and-white film which is sold, without processing



	8mm.	16mm. (50ft. spools)	16mm. (100ft. spools)
	£ s. d.	£ s. d.	£ s. d.
Black & White:			
Kodak	—	1 17 7	3 3 2
Gevaert	1 1 5	—	2 16 0
Colour: Gevaert	1 5 4	—	3 12 9
Kodak, Afga	1 7 8	2 2 9	3 13 1

rights, very cheaply. The price varies from about 2s. to 8s. per 50 feet, depending on the type of film, the way it is packed and possibly the condition. It may be in lengths of 10, 25 or 50 feet, unspooled and without leader; which means that lengths have to be spliced together and given leaders, in the dark. Supplies are not constant, but it is usually possible to find a source by consulting the advertisements of, for example, Harringay Photographic Supplies, Microfilms of Dundee, and R. Sankey of Atherstone.

Most of this film was manufactured to produce a negative from which positive prints can be made. This is beyond the scope of the amateur, but all types can be made to yield a positive film, ready for projection, by reversal processing. It may take a little practice to get best results, and the processing procedure for one type of film may not suit a different type. So when a source of supply has been found, it is wise to make sure that the same type of film will be available in the future.

Home processing isn't at all difficult; it can become fascinating, and there is a thrill in producing a finished film within a couple of hours of taking the shots. A booklet, *Cine Film Processing*, is available from Microfilms Ltd., St. Andrew's Street, Dundee, price 3s., which explains the routine and gives formulae for the solutions needed.

In brief outline the procedure is as follows:

1. Develop the film as a negative;
2. Reverse, with potassium bichromate, so that the black parts of the negative are dissolved away but the rest of the film (the shadow portions of the picture) is unaffected;
3. Expose to light, to fog those portions;
4. Develop again to blacken them and so get a positive picture.

If you are not disposed to undertake this yourself, you can send the film to Micro-



HAZEL SWIFT
goes round the stalls
on behalf of movie
makers in search of
ideas for films.

WATCHING "Personal Cinema" on BBC some time ago I again had a feeling of intense admiration for those film-makers who take full advantage of the medium, and who realise that the great thing about film is that it enables an artist to create a living, and above all, moving, world of his own.

From the time of the wall paintings in the caves at Lascaux and Altamira, artists have tried to convey the idea of movement in drawings and sculpture. But now that they can do just that by expressing their thoughts on film, very few seem to be interested in the possibility. Yet a country doctor has shown us what can be done with a camera and a few inanimate and apparently unrelated objects—and that in such a way that even the simplest member of an audience can catch something of the excitement of the artist as he shows the relationship between driftwood and seashell, the mastery of time, and the sense of mystery and magic that hangs over all.

From my point of view, it's probably a good thing that the final sequence of Dr. Jobson's Oscar-winning *Driftwood and Seashell* is quite short, because the moment the seashell begins slowly turning in space I always hold my breath, and I don't start breathing again until the little loco has finished its journey along the rim of the world and the sun has gone down safely behind the castle.

This kind of film-maker is in much closer contact with his audience than one who is only a story-teller; perhaps because when we watch such a film we don't have to think about characters and events, but are left free to concentrate on receiving ideas and impressions directly from the artist. But even as I write "this kind of film-maker" I realize

Making a Start—continued

films Ltd., who will process it for you for 9s. per 50 feet; their charge for film plus processing is 16s.

If you do process it yourself, it will cost (after you have constructed or bought a suitable drum to hold the film) only a few pence per 50 feet. You can, of course, process short lengths to find by experiment optimum development times for the kind of film you are using, and you can make modifications to balance out exceptional filming conditions, such as extreme contrasts.

Next week: 16mm. v. 8mm.

my mistake; there are not so many of them that we can think of them as a "kind".

As far as I know, the amateur film world has only one other film-maker with the same power of direct communi-

'Do-It-Yourself' Stall

VERY few of us have the gifts of those two film-makers, and most of us have to be content with expressing our ideas in the form of stories. In the "Do-It-Yourself" Stall, Movie Market has usually given a story outline, with suggestions for ways in which it might be adapted to fit different settings. Today, however, under this heading, I am going to write about a film which impressed me very much as the kind of story-telling which any reasonably competent film-maker could tackle, and yet which only one film-maker in a thousand would even think of doing.

The film, by Emil Wouters, is called *Psychosis*. It is the story of our times as seen by one wryly humorous observer living in a small country (M. Wouters is Belgian) and watching with some alarm the manoeuvres of two great Powers striving for mastery of the world.

The setting could not be simpler: two men sit facing each other across a small kitchen table; a map of the world is stuck on the wall above the table; and there is a big cupboard behind each man. The two men make threatening gestures at each other; they go to their cupboards and start to take out toy guns and tanks, and we see that in addition to the small stocks of weapons each cupboard is supplied with large stocks of bread.

The two men decide that their guns and tanks are not powerful enough, so each sets to work building bigger and better weapons with which to frighten the other. As the piles of armaments increase, the stocks of bread dwindle. Soon even the biggest conventional weapon is too small to be considered really frightening, and each man starts work on the construction of a rocket. (Here M. Wouters has a good deal of fun with a big, slowly-spinning globe, and some shots of rockets aimed at the sun and moon).

cation, and that, of course, is Stuart Wynn Jones, who lures us with a display of delightful moving shapes and colours, linked by rhythm and music, and then proceeds to open our eyes and ears to a world whose very existence we had never suspected. Dazzled by flying colours, enchanted by those forms melting and dissolving into the shapes of similar but totally unrelated objects, and with music leading us gently by the ear, how can we resist him when he tells us that this is our world too? Of course it is—we knew it all the time—it's just that somehow we never quite saw it like that before.



As each man launches his rocket, M. Wouters inter-cuts shots of the rocket's progress with shots of the two opponents watching it. Even without the shots of the rocket you would know exactly what was happening from their expressions of apprehension, hope, and despair (or, alternatively, apprehension, envy and jubilation). I saw this film several years ago, but I still remember the slow, beatific smile on the face of one man as his rival's rocket misses its target and moves farther and farther away into space.

After a succession of failures with their rockets, one man is at last successful. There is a tremendous explosion. As the smoke clears away, the two tattered rivals discover that they are now left with two completely empty cupboards, and the map of the world hanging from the wall in shreds. They look at each other, and with a roll of Sellotape sadly start patching the world together again.

There is nothing in the setting of this film that is beyond the reach of any amateur film-maker: it has a cast of two, and an interior setting of a kitchen table, a wall, two chairs and two cupboards. The props consist of a globe, a map of the world, a roll of cello tape, toy weapons, several loaves of bread, and smoke powder.

The only things missing in the equipment of the ordinary film-maker are the wit and imagination and concern for humanity that spurred M. Wouters into making the picture. And if you want to develop these highly important ingredients, there's only one thing for it—you'll have to Do-It-Yourself.

WHY THE WHEELS GO BACKWARDS

IF your friends know you make films, you are sure to be asked some time or another why wheels sometimes seem to go backwards on the screen. It's nice to be able to answer succinctly, even if the enquirer has no intention of trying to understand the answer! Another advantage in getting the thing clear is that the principle involved enables you to work out stroboscope discs without having to remember the formula.

The cartwheel illustrated may be revolving quite briskly, but it will seem to stop rotating if, between successive frames, each spoke moves on exactly one position—that is, if spoke OA moves exactly to OB in $1/16$ th of a second when being shot at 16 frames per second. If OA moves slightly less during the frame interval, say to the point X, then the spokes will appear to rotate backwards, because the eye is deceived into assuming that the shorter distance BX has been covered, whereas in fact it is AX.

If spoke OA moves slightly more, say to point Y, the spokes will seem to rotate at about half speed. Most maddening of all, when the spoke gets exactly half-way between AB or between BC during a frame interval, the wheel momentarily appears to have double the number of spokes.

The wheel may start moving quite normally, then acquire twice the number of spokes, drift backwards, stand still, and begin moving again. Strictly speaking, only the spokes behave thus. If the wheel rim is absolutely featureless, it often seems to behave in the same way as the spokes, but if it has some distinguishing mark or irregularity, it appears to rotate normally, irrespective of the strange behaviour of the spokes, and the effect is, if anything, worse.

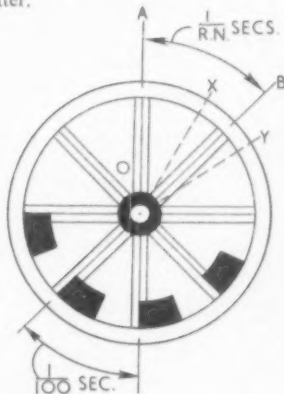
I do not recall having seen the effect with (steam) loco wheels, because they have the several distinguishing features of balance weights, side rods, and often connecting rods and valve gear. But one does see it with tank tracks, tractor tyres, and much rotating machinery.

Our assessment of the theory, as given above, can be condensed into the simple statement that, when the spokes stood still, the wheel in the diagram turned $1/8$ of a rev. in $1/16$ of a second. So a wheel with N spokes at R revs. per sec. filmed at F frames per sec. will stand still when

$$R = F/N^*$$

Cart and carriage wheels commonly have 12 spokes, and the driving wheels of locos 20. My drawing was inspired by the 8-spoked chariot wheels in *Ben-Hur*, which seem to be about 3ft. 6in. diameter. Of a chunky design, they have large rims

and hubs which would reduce unhappy stroboscopic effects, but, of course, they may have been speeded up in filming. The effects described depend solely on camera speed, not on projection; but assuming they were shot at 24 frames per sec., they would first appear stationary at $R=24/8$, i.e., 3 revs. per second, which at 3ft. 6in. diameter corresponds to a speed of 22 mph. Not that the professionals worry much about the mathematics: they see for themselves, while rehearsing, with reflex cameras, sighting through both lens and shutter.



If a wheel or stroboscope has N spokes or dots and is rotating at R revs. per sec. displacement AB takes $(\frac{1}{R \times N})$ secs.

The bottom part of the diagram consists of part of a stroboscope disc, marked with the cyclic time of the common illuminating source, namely, a low wattage lamp fed from the standard 50-cycle AC mains. In each of the 50 cycles the voltage reaches one peak in each direction, so there are two points of zero voltage when the lamp goes out during each cycle, and accordingly the disc receives one illumination every $1/100$ of a sec. Hence, again, if the stroboscope has N dots it will appear to stand still at R revs. per sec. where

$$R = 100/N^*$$

Of course, there is the same queer performance as the disc comes up to speed,

* Here, for the purist, is the reasoning behind the formula:

The wheel or disc at R revs. per sec. does 1 rev. in $1/R$ secs. One rev. includes N spoke displacements, so the time for one spoke to occupy the next position is $1/(R \times N)$ secs. But this time is $1/F$ sec. (at F frames per sec.) so $1/(R \times N) = 1/F$

$$\therefore R \times N = F \quad \text{or} \quad R = F/N.$$

The time is $1/100$ sec. for the disc, so again $R = 100/N$. Or, this can be altered—by multiplying each side by N and dividing each side by R—to the commoner form $N = 100/R$.

but not in such a marked way with equal sized dots and spaces as with the more distinctive spokes of a wheel. Also, the disc will again appear to stand still at double and treble speed, though blurring reduces the chances of error here.

A Screen for a Few Shillings

WHITE emulsion paint makes a grand matt white screen surface; and builder's hardboard makes a grand, warp-free base. For a few shillings you can buy a piece which the builder will cut accurately to shape, which should be that of your picture outline on the room wall, plus about $1\frac{1}{2}$ inch margin all round. Give three coats of the white emulsion paint, and then paint in the margin, with any dark colour to suit the room colouring. Bore two $\frac{1}{4}$ inch holes near the top corners, to slip over headless nails which can be unobtrusively placed near pictures, in the wallpaper or close to the picture-rail.

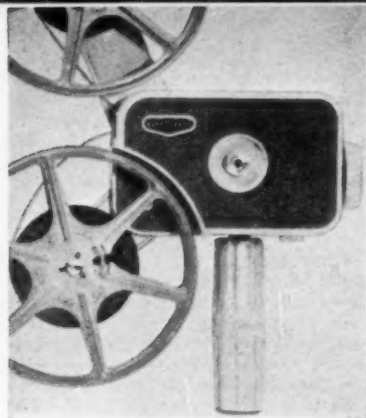
When not in use the screen lives behind a desk, chest or wardrobe. Minor dirt marks are washed off, but putting on another coat is only a matter of minutes. If you prefer a specialist preparation for screen surfacing, this can be applied over the emulsion paint. The attractions of tailoring-to-size, quick erection, negligible cost and utilisation of full throw are considerable. I also appreciate the complete freedom from edge-curling.

Cleaning the Gate Channel

A USEFUL gadget not much in the news nowadays is the gate-channel cleaner. This is normally a piece of stiff card covered with thin leathercloth and cut exactly to the film gauge. It is simply pushed once or twice up and down the gate channel between reels, and helps considerably to reduce the danger of any build-up of emulsion on the runners.

It is no use for cleaning the gate aperture, but if this is clean at a reel-end, cleaning is obviously not necessary, anyway. I think Bolex were the first to introduce this gadget, but since it appeared on the market there have been new developments in plastics, some of which, notably Polythene, lend themselves well to its production. The ideal thickness for these is rather more than $1/32$ of an inch. Foliage festooning the gate at the end of a reel is brushed away and then the channel cleaner used.

It really comes into its own when aged films with softening emulsion have to be shown, for with these emulsion build-up often occurs within 100 feet, usually accompanied by a faint audible warning! In spite of warnings in all instruction books, one still hears of people using pen-knives and screw-driver blades to remove emulsion corns from gate runners. This horrible practice always results in some metallic abrasion, which in its turn starts emulsion build-up.



Mansfield 8 mm. viewer

ASAHI. Spot exposure meter, taking the form of a reflex viewing system with its own objective lens and eye-piece, showing a picture with an included angle of 21°. In the centre of the screen is a small circle which defines an included angle of 3°, and it is inside this that readings are taken. Unlike optical spot photometers, the meter has a needle operated in conjunction with a calculator, which gives an exposure reading direct. The meter is powered by two 1.3v. mercury batteries and a 22.5v. miniature dry battery.

We were a little puzzled by the fact that, though we were told that the meter could be used for both high-light and shadow readings, there seemed to be no second mark on the calculator dial to allow correct evaluation. After all, the meter will give the same deflection off a given tone-value, regardless of whether this is the lightest or darkest in the picture; it is only when one calculates the exposure from the reading that this becomes important. We believe that the model shown was a quickly-produced prototype, and hope to see the proper calibrations on the production model.

GOSSSEN. World's first photo-conductive exposure meter, the Lunasix. Just as greater sensitivity is obtainable in automatic cameras by using a photo-conductive cell in conjunction with a battery (miniature mercury type), so in this exposure meter a sensitivity increase of 7 whole stops (more than 100x) over conventional meters has been made possible. The meter has two ranges for low and high light intensities, operated by two push-buttons; after the button has been released, the reading remains clamped—a great help when reading in awkward corners.

Calibrations throughout most of the 0.014—14,000ft.—candle range are at $\frac{1}{2}$ stop intervals, and film sensitivities of 6 to 12,000 A.S.A. are catered for, as well as stops from f/1 to f/90 and exposure times from 1/1000 sec. to 8 hours, with a foot-candle and lux conversion table on the back. Despite this enormous sensitivity, which gives usable readings even by moon or candle-light, the acceptance angle has been kept down to under 30°, and a slide with a diffuser for incident light work is built in. The meter should become available this spring, and is likely to cost around £20.

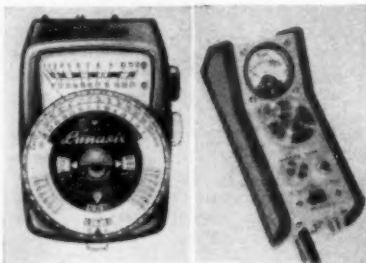
HUDSON. 8mm. Direct Vue Movie editor; 400ft. spool capacity, the film can be run forwards or reverse and there is provision for marking the cutting point. The film can be

Seen for the first time at Photokina last year, most should reach the shops in due course

New Accessories

spliced, without unlacing, with the built-in Quik Splice tape splicer. Also exhibited was the Movie Previewer, designed to be held up to the eye, and run the inserted film both forward and backwards; it incorporates a battery and bulb and so can operate anywhere.

MAGNASYNC. Nomad magnetic recorder in conjunction with a variety of cameras. As we mentioned in earlier issues, the system consists of a small, 7lb. recording unit, using 8mm. wide 3mil. thick Mylar film perforated to 16mm. standards, which is driven via a flexible shaft from the camera; normally, the spring motor of the camera suffices, but for longer takes a separate d.c. or synchronous motor drive is available, and this can also drive cameras equipped for external motor drive or hand-crank.



Gossen Lunasix exposure meter; remote control unit for Magnasync recorder

Normally, connection is from the 8-frame shaft of the camera (180 r.p.m. at 24 f.p.s.), but gears are available for other speeds. For projection, the unit can be driven from the single-picture shaft of the projector (1,440 r.p.m. at 24 f.p.s.). The traction unit uses twin flywheel stabilisers for smoothing, drive being from a sprocket feeding the film to and from the spools. We were agreeably surprised by the quality obtained from standard spring-driven cameras—perfectly suitable for voices and effects; we were unable to try music.

The amplifier is fully transistorised, and housed for the main part in the recording unit, as is the nickel-cadmium battery power supply. There is a remote control unit containing the microphone gain control, a volume-indicating meter, playback gain control, plug for headphones, and a direct/film monitor switch which allows monitoring of the actually recorded signal for quality checking. This unit is so small that it can be easily clipped to the pocket or tripod, or held in the hand.

The Nomad actually has two magnetic recording heads side-by-side; normally, one track is used for recording the original sound, while the other can be separately recorded with music, commentary, or effects at a later stage as desired; the playback head is double width, and plays back both tracks simultaneously. Normally, the second track will not be added until after editing, which is a relatively simple

process thanks to the 1:1 correspondence in length and sprocket holes between sound and picture.

A small two-way synchroniser is available, as is a track reader, both of which simplify the editing process. The recorder normally takes 100ft. spools of magnetic film, to correspond to the camera load, and these have to be marked with sync marks when loading. Extension arms for 400ft. and 1,200ft. loads are available for play-back and some professional camera use. If preferred, the final track may be transferred quite simply to stripe, using a magnetic recording projector, which is also employed to drive the Nomad.

It is possible that a version using 16mm. magnetic film will be marketed at a later date, thus allowing the track to be run on standard play-off machines; this would be useful for dubbing, and TV newsreel use, for the film could then be handled on existing cutting and telerec machines.

MANSFIELD. Battery-illuminated hand viewer, capable of taking 200ft. reels of 8mm.

MEOPTA. 8mm. editor, with 4in. wide picture and built-in rewind arms; cost under £20.

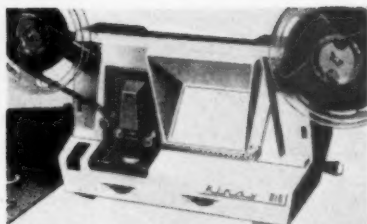
MURAY. Editor with $4\frac{1}{2} \times 3\frac{1}{2}$ in. screen and built-in rewinds; transport in either direction is by a single handle. The mechanism is interchangeable for 8 and 16mm. Devices for notching and centring the picture in both directions are incorporated.

PHILIPS. Prototype of an internally-silvered projection lamp suitable for 16mm. machines, with an 8v./150w. filament, and only a little bigger than the now famous 8v./50w. lamps for 8mm. A little surprisingly, it was mounted cap-up in the demonstration rig.

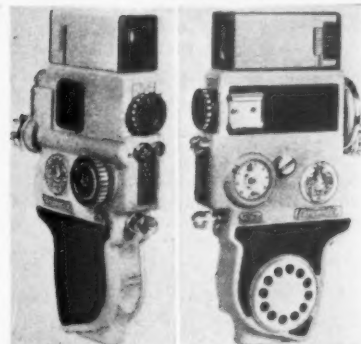
PREMIER. 8/16mm. illuminated inspection viewer (non-animated). This, we believe, is their first incursion into the amateur market

An interesting novelty was the "Compendica", which looks like a cine camera, but is, in fact, a still camera using either double-eight spools, or single perforated 16mm. film, giving pictures respectively 10×15 mm. and 12×18 mm. The camera includes a coupled exposure meter, and spring drive which can give up to ten exposures in a second for sequence work. 333 pictures can be taken on one roll of film, or 30 exp. magazines are available. The lens is a 25mm. f/2.9, focusing down to 30cm., and the finder has parallax correction. There is provision for fitting a microphone inside the handle for connection to a pocket tape recorder, for collecting sound effects or giving an on the spot commentary for subsequent slide shows (though we should think that this placing would raise more problems than it solves). The camera can be adapted for showing slides by fitting it onto a lamp-house.

POLAROID-LAND, who have for several years manufactured a camera and film for



Murray Kinay editor



Compendia still camera, which uses double-8 or single perforated 16 mm.

their "sixty second photography", which produces a finished print in one minute, introduced a sensational new film with a speed of 3,000 A.S.A. which cuts the time down to only 10 seconds! Through the company's good offices we borrowed one of their cameras and a few rolls of film to take a number of the photographs accompanying these reports.

We found that the camera did indeed produce high quality $3\frac{1}{2} \times 2\frac{1}{2}$ in. paper prints in the incredibly short time stated; by the time one advances the film by pulling on the tab protruding from the side of the camera (which automatically bursts the pod containing the developer and starts the developing process), and finds somewhere to dispose of the torn off portion containing the intermediate negative of the previous picture, the new photograph is finished and can be removed from the camera.

Subsequently, it is only necessary to wipe over the picture with a wiping blade saturated with a solution to stabilise and protect the image, and a finished, practically dry picture results (the stabilising solution dries in one or two minutes, and stabilising can be done at some later time if desired). For technical work like this, being able to see the picture at once is a great help, for there are times when one finds a background that looked satisfactory to the eye hiding the outline of a piece of equipment, or some other characteristic does not photograph as expected.

With the fast film, it is possible to photograph with existing light and still work at apertures in the region of $f/11-16$ for sufficient depth of field at short distances. The process could also be used for taking continuity stills on the set, permitting tricky set-ups to be matched, etc. Perhaps one day we will see a cine film working on similar principles, for a transparency film for making slides in two minutes is already available.

The Latest in Projectors

The following completes our survey of new projectors introduced at Photokina. Details of other machines were given in last week's issue.

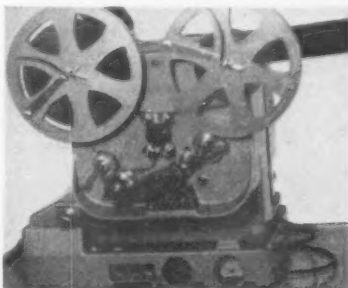
SIEMENS. Stripe adapter for 800 projector; the one shown at the previous Photokina did not go into production (neither did the prototype tape synchroniser). This new adapter is simpler to use than the old one, as the film has simply to be slipped into a slot in the sound-head. Pressure-pads and rollers are linked to the main switch of the machine. The film meets the lower sprocket twice, once before and once after the sound-head.

The big news from Siemens, however, was the introduction of a 2-band version of the 800 projector, which could run a separate magnetic 8mm. film in a drive unit attached to the rear of the machine, somewhat in the style of the 16mm. 2000 double-band projectors. Though the linear speed of the film is the same as that of stripe, the fact that the track can be spaced further from the perforations, and that the film never runs with an intermittent motion that has to be smoothed out, results in an appreciably better quality being obtainable than is possible with stripe. At the same time, picture and sound can be cut separately if required, and even alternative sound-tracks prepared for one copy of the film. As the two films are sprocket-driven from a common motor, perfect synchronism is achieved.

Actually, two versions of the machine were on show; one with an amplifier, which formed the base of the projector (this same amplifier can also be used for the stripe attachment), and one with a lead which can be plugged into high-impedance head connections of a suitably-modified tape recorder; in this way, the recorder's amplifier and oscillator can be used for recording and replay (though we presume there must be some regulation of the bias current) without the need of any circuitry at all at the projector end.

There have been some alterations to the 16mm. 2000 machines also, mainly in the amplifiers. The 4 and 10 watt amplifiers have been enlarged to handle 5 and 15 watt respectively, and a new 20 watt loudspeaker combination has been issued. The optical sound-head has been fitted with a photo-diode and new optics, which have allowed the exciter-lamp power to be reduced from 30 to 3 watts; with the 15 watt amplifier the lamp is fed with DC. The modifications have resulted in a weight saving of up to 7lb. on some models.

Right: Picture side of Siemens 800 with 8 mm. 2-band adaptor. Below: Sound side with 8 mm. mag. film attachment.

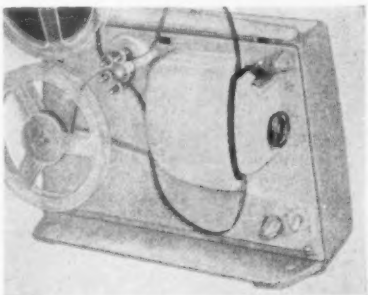


Siemens also showed a new studio model 16/16 machine for running optical and either combined or separate magnetic film synchronously at 25 (or, if required, 24) f.p.s., mounted on a stand containing the associated controls and amplifiers—also a version fitted with a vidicon for closed-circuit television applications; the quality was perhaps good enough for broadcast use.

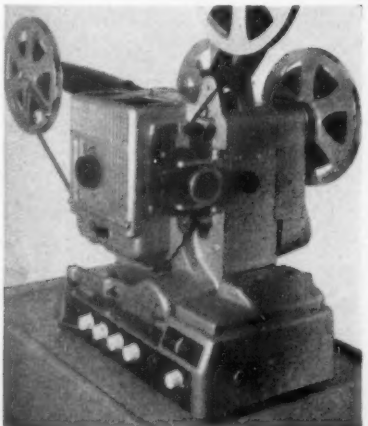
Also exhibited was a coupling to the 800 8mm. projector, which could thus be locked to the main machine to show rush news 8mm. material on television. However, we think that TV stations are hardly likely to install a projector for the smaller gauge in anticipation of a possible news scoop by an amateur. There are other ways of obtaining a picture occasionally from 8mm., equally suitable for such use.

VEB KAMERA - & KINOWERKE. Pentax 80, a small, simple projector with 200ft. spool arms, a 12v./50w. lamp (infrequently found in projectors in Western Europe and the U.S.A.) and 17mm. $f/1.4$ Prokinar lens. The film meets the single sprocket twice.

The Pentax P81 is a more elaborate machine, with 400ft. arms, 8v./50w. mirrored lamp, an 18mm. $f/1.2$ lens, and an asynchronous motor drive for 18 and 24 f.p.s. for forward and



Veb Pentax 80



SOUND TOPICS

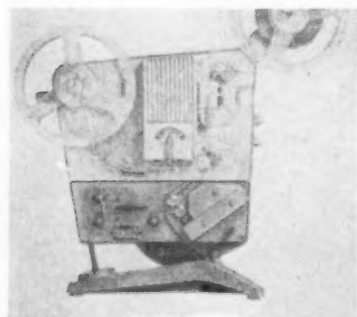
BY P. J. RYDE

I HAVE just been trying out the new Emitape Accessories Kit, which contains everything needed to make "dry" splices. (The new kit does not contain a bottle of cement for "wet" splices as the earlier version did). It consists of a tape joining block, two razor blades with guards, one roll each of joining tape and stop foil, plus three rolls of coloured leader. The roll of stop foil contains about fifty feet, and each of the rolls of leader tape about one hundred and fifty. All the rolls are supplied in plastic containers, and these, like the other items in the kit, fit into slots in the grey plastic base, which measures about six inches by eight.

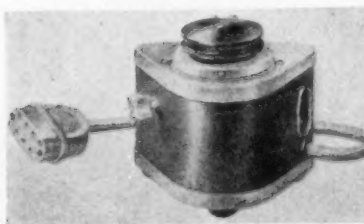
Latest Projectors—continued

backward running. Both a transistorised stripe adapter, the M81, with the standard 56 frame separation, and a synchroniser to perforated 1in. tape (S81) are available for this projector. The stripe attachment is quite easily fitted between the projector body and its triangular base; it contains a large flywheel for stabilisation.

The amplifier has 5 transistors and 7 diodes, and takes its current from the projector. The synchroniser is of the electrical interlock type, which mounts on the side of a tape-recorder. Interchangeable 32 and 72-tooth sprockets allow both 3½ and 7½in. tape speeds to be used; connection to the projector is via a 7-way cable.



Pentax M 81



Pentax S 81 synchroniser

The kit is clearly designed to be fixed to a work table or editing bench, and three screws are provided for the purpose. The holes in the base are so arranged that two of the screws pass through the joining block and hold it firmly in place.

The block itself is of a very simple design. It fits into a slot in the front of the base, and is about 6½in. long. Running along its entire length is a cupped groove for the tape, and across the groove are two razor blade slots, one diagonal and the other straight. Diagonal cuts are for tape-to-tape joins, but straight cuts are recommended when the tape is to be attached to a piece of stop foil.

No clamps are provided to hold the tape in place on the block, and this proved to be rather a nuisance, for although the tape showed no tendency to move from side to side, the surface of the block is so smooth that the two strips to be joined are very likely to slide lengthwise in the groove.

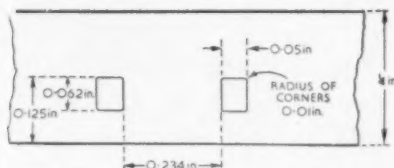
As with the Quik-Splice joining block I mentioned last year, it is very important to follow the instructions for removing the tape from the groove, otherwise the tape edges are liable to be damaged. The new Emitape kit is supplied well-packed in a stout cardboard box, and I am sure that everyone will agree that it is a very great improvement on its predecessor, yet the cost (37s. 6d.) remains the same.

CINETAPE A or CINETAPE B ?

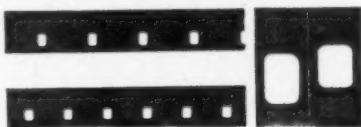
THE BROCHURE for the newly introduced Cinecorder mentions the two sorts of perforated recording tape now available, and very briefly describes them. But many amateurs have asked for rather fuller information, and I hope that the following explanation will be helpful. The brochure refers to the two types of perforated tape as Cinetape A and Cinetape B.

Cinetape B is the "standard" perfotape, available for some time, with which many amateurs will be familiar. It is the usual ½in. wide, but has perforations along one edge similar in size and situation to those on 16mm. film. (For this reason, it is often known for convenience as "16mm." perforated tape.) The perforations occupy one track on a dual track tape, and two tracks on a four track tape.

Cinetape A is a comparatively new development and has rather different perforations; their size and situation are shown in the accompanying diagram. The perforations are spaced so that there are sixteen per 3½in. of tape, and their size



Showing position of the perforations on Cinetape A



LEFT: Lengths of Cinetape B (above), with "16mm." perforations, and Cinetape A (below), with 16 perforations per 3½in. RIGHT: A type B and a type A perforation side by side in the correct relative positions. It can be clearly seen that the A perforation is smaller than the B and is also differently placed.

and position are such that they occupy only a single track on a four track tape, which is an obvious advantage.

The point about the more closely spaced perforations is this. It is easiest to handle and synchronise a tape and film if one picture frame corresponds to one "frame" of tape. But with Cinetape B and the normal silent film speed of 16 f.p.s., this would require a completely non-standard tape speed. The closer perforations, sixteen per 3½in., permit the 1:1 ratio between tape and film frames while at the same time allowing the standard tape speed to be retained.

If the film is to be run at sound speed, 24 f.p.s., it is best to use Cinetape B, since twenty-four 16mm. frames per second means a tape speed of 7.2 i.p.s., which is near enough standard speed. Recordings made at 7.5 i.p.s. can be replayed at 7.2 i.p.s. without sounding peculiar.

Incidentally, while on the subject of perfotape, perhaps I can clear up one problem which seems to be worrying quite a lot of people. I am frequently asked, "Can perfotape be used on an ordinary recorder?" The answer is: Yes, it can; but, of course, it is not possible to record on the tracks occupied by the perforations; nor is there any direct benefit in using perfotape on an ordinary recorder unless (a) the tape is being used with a loop synchroniser, strobe wheel, etc., that has a toothed drive-wheel; or (b) one needs to cut a film to match the tape when it has been recorded.

SPECTO tell me that the Synchroniser for their Royal and 8/200 projectors is now available. It costs £14 19s. 6d. The projectors need no modification since they were issued with the necessary electrical and mechanical connections already provided, but when ordering it is necessary to state for which of the two makes of projector the synchroniser is required.

O-D-D- S-H-O-T-S-

BY GEORGE H. SEWELL · F.R.P.S. · F.B.K.S.

"My Worst Film" Bournemouth & New Forest C.C. are to hold a "My Worst Film" competition. Conducted with good humour, it can hardly fail to be a success, and—the fun apart—it should teach a lot. The thin-skinned won't enjoy it, but if it persuades them to shed their dignity, if only for an evening, it will have been well worthwhile.

Taking Trouble With Lighting How long do you take to light a scene? Most of the cameramen I work with take from half an hour to an hour, even for a close-up, if there is a fair amount of background to light as well. Really big scenes may take up to a day, and then a further hour will like as not be spent in final adjustments just before shooting. Is it all worth it?

Perhaps there is an answer in the following story about a client, in whose laboratories I was shooting some sequences for a film. A keen 8mm. user, he asked if he might take some 8mm. shots, using my cameraman's lighting set-ups. When he got his film back from the labs., he was puzzled that the quality and, in particular, the definition should be so very much better than anything he had got indoors before.

The reasons? Most amateurs work indoors at maximum aperture, but lenses do not give their best definition when wide open. This time there had been enough light for him to work at $f/3.5$. Even when using monochrome film, the amateur usually lights his scenes from the front. This time there was proper modelling, with careful use of shadows. It is not always realised that a large area of unrelieved even tone projected on a white or highly reflective surface may appear to suffer degradation in quality.

Cinematic Seminars How does your club look after the beginner? One I know holds what it calls Cinematic Seminars—small gatherings for beginners only under the chairmanship of an experienced member who answers their questions, where necessary puts them on to other members who specialise in the subjects raised, and suggests what books should be borrowed from the club library or bought. In so doing he gets a pretty shrewd idea of what subjects would prove most helpful in the club programme.

In another club the seniors act as leaders to small, cheerful groups of beginners who go out at week-ends in search of subjects to film. When they come across a likely one (the route is, in fact, planned beforehand, but this is not allowed

to be apparent), the leader draws attention to it if no one else has noticed it.

Then they discuss how they would shoot it for inclusion in a record film, and eventually get down to the job. At a following club meeting their shots are projected and analysed, but this time all the members join in, including those too shy or too proud to admit to being beginners. The latter can save face, if they want to, and still gain a lot from the discussions.

A member of a third club undertakes to help new members to take shots of their families in their own homes. The only stipulation is that the films shall later be available for discussion at a general meeting of the club, *however bad they may be*.

How necessary it is to nurse the beginner is revealed by the following cautionary tale. One newcomer complained that the joins in his films always came apart; and well they might, for it was found that he just dipped the first few inches of each end of the film into a jar of cement and then slapped them down on top of each other. "But I line them up with my fingers", he said indignantly when his error was pointed out to him. Incredible though it may seem, he had never heard of a splicer or the need for scraping the emulsion from one end of the film.

Contrast and Definition Some years ago Technicolor demonstrated quite conclusively that colour contrast affects apparent definition. A number of prints were made from identical colour negatives, and in each case the pastel colours appeared to be unsharp compared with stronger colours. Similarly, in transparencies from the same black and white negatives, the more contrasty ones appear the sharper.

Many amateurs spoil the quality of their pictures by projecting them too large. Double the linear size of the picture on the screen, and you get only one quarter the brightness. The contrast of a picture is the difference between the highest highlight and the darkest shadows, and too low a brightness reduces it. Further, although the highlights may appear to be satisfactory when the brilliance is low, the eye sees through the shadows, so that they appear grey. When picture brightness is higher, the eye is less stimulated and sees the shadow tones as rich and dark. Projecting one's film just that bit bigger may result in such degradation in quality as to more than cancel out the fancied advantages of size.

And since picture quality is dependent on contrast, it is essential that there should be no extraneous light in the room in which a film is screened. You can tolerate bright surroundings when watching television because the picture is compact and of high brilliance on a translucent surface; but the same surroundings can take away nearly all the quality from your own pictures. Firelight reflections and spill light from the projector bouncing off the ceiling on to the screen have a surprisingly harmful effect.

Cancel Those Competitions! Clubs often complain about the small entry for their competitions; sometimes, indeed, it is scarcely bigger than the number of prizes. But it seems to me there is an answer to this. Make it known that if the entry falls below a certain figure, the competition will be cancelled.

Hard on those who do enter? Perhaps, but there is nothing to prevent their films being shown to the members. They might even be considered as eligible for the next year's competition, if the contestants so desire. I know of one club that got a tremendous second year entry by giving such a show and inviting the rest of the members to "beat these if you can". They had, of course, obtained the permission of the entrants beforehand.

Wulfrun C.C. provides an effective answer to George Sewell's question: How does your club look after the beginner? Like many other groups they hold practical evenings, paying attention to camera angle, focusing, depth of field, making fades, superimposing and taking meter readings. And the scene which provides experience of these is fully scripted beforehand.



THE ASTONISHING JOHN WAYNE

BY LIA LOW

THE ALAMO is one of those allusions one sometimes meets in westerns without quite recognising for certain—like Custer, who made a Last Stand somewhere, Davy Crockett, and the Forty-niners. A film starts its run at selected provincial cinemas this month which explains at least two of these names. It has been playing in London for some time, but as it is filmed in Todd-AO, it is not likely to get a very wide distribution.

The legend of *The Alamo* dates from the year 1836, when 185 men inflicted heavy losses on the 7,000-strong army of General Antonio Lopez de Santa Anna, tyrant of Mexico and, at that time, of Texas. Their fortified mission was destroyed and they were massacred, but they had won sufficient time for General Sam Houston to train a small force which eventually defeated the Mexicans and left Texas free to become one of the United States.

This is the fact behind the legend, but it is the legend which is the basis of the film, and the story has to be taken on its own terms, without undue enquiry into historical detail. It makes a leisurely, rambling film, like a cowboy when he isn't on a horse. Plenty of footage is allowed for set-piece groups around the fire, silhouettes against the naked dawn sky, long, sweeping pans over the elegant army of the Mexicans in their Napoleonic, toy-soldier uniforms, and even for a mother-and-father duet at their daughter's cradle.

There will be plenty of time, if you feel inclined, to lean back and watch the camera work—the chances are that the story won't have progressed very far by the time you rejoin it, for in three and a quarter hours very little really happens.

John Wayne produced and directed *The Alamo*, and he also plays Colonel David Crockett, the guest hero of the film, so to speak, who arrives with his rough Tennesseans in time to give desperately needed support to the arrogant Colonel Travis (Laurence Harvey) and Jim Bowie (Richard Widmark), of "Bowie knife" fame.

Though the screenplay was written by James Edward Grant, it is fair to assume that John Wayne had a hand in it, for the dialogue sounds as if it was written entirely to his own specifications. It is interesting to watch how his fellow-actors cope with it. Laurence Harvey



John Wayne, in his director's hat, at work on a scene from "The Alamo."

gets it between his teeth and grinds it about with more attack than conviction. Richard Widmark makes sense of it with an honest, very nearly three-dimensional characterisation of the hot-tempered scout, full of contempt for Travis' officer-school type command. Linda Cristal, as a Mexican Marilyn with no useful place in the film, tries it out gingerly and sounds so trite that she makes it very difficult for one to retain the story-book frame of mind.

John Wayne himself is astonishing. He has no need to act, of course—he is his usual self. He makes a phrase like "ready, willing and able" sound as if he had invented it, and comes as near as any actor could to carrying off an immense amount of corn—partly by knocking a man or two down before each round of platitudes. Unfortunately the amount of sentimentality in the script is magnified threefold by sluggish camera

direction and obtrusive music track.

So one moral of the tale is: don't tailor your dialogue to speech habits of the hero—the rest of the cast has to use something for words as well. And if there is a child around as unsuitable for the film in hand as John Wayne's infant daughter was for *The Alamo*, leave it at home.

And Todd-AO? The first part of the name of this wide-angle process refers to the late Michael Todd. He was originally one of the sponsors of Cinerama, but was convinced that the cumbersome and expensive technique involving three cameras, separate sound track and three separate projection booths with crews, could be simplified.

He sold out his interest and linked up with Dr. Brian O'Brien of the American Optical Company (-AO). A new system was evolved, designed to give something approaching the audience participation of Cinerama, but using a single, wide film camera with four lenses in place of the three Cinerama cameras, and requiring only one special projector instead of three.

As mentioned in *A.C.W.*, when the system first arrived in this country, the four horizontal lenses of the Todd-AO camera are classified according to their angle of coverage rather than focal length: 37 deg., 48 deg., 64 deg. and 128 deg.—the "Bug-eye". The film is 65mm. wide; composite projection prints, including six magnetic sound tracks, are 70mm. wide, requiring a specially built projector with a sprocket system allowing five sprockets per frame. In addition, a special curved screen is necessary for projecting Todd-AO film.

8mm. STRIPE FILM LIBRARIES GET UNDER WAY

THIS WEEK John King (Films) Ltd. begin operation of an 8mm. magnetic sound film library of some 40-50 titles, all single reels. They will be listed in the 8mm. silent film catalogue, to be published this month; the 16mm. silent films are being withdrawn. First day hire charges for the 8mm. sound films are 5s. per reel monochrome and 10s. colour. Details from Film House, East Street, Brighton, 1.

Frank E. Jessop entered the 8mm. sound film field some months ago with *Royal Wedding* (Princess Margaret's), 250ft., colour; hire

charge, 15s. for one day (Saturday and Sunday count as one day) and 5s. for each additional day. Postage is extra. The striped film is wound on an aluminium spool, and a spare aluminium spool is provided; no others should be used.

9.5mm. users may be interested to know that Jessop's are offering copies of the *Pathe-scope Monthly* for 1936 (April/May), all months of 1937-8-9, all months except Aug. and Dec. of 1940, and the March 1941 issue, at 6d. a copy. Send to 4 Oxford Street, Leicester.



Our Enquiry Bureau has always been one of the busiest departments of A.C.W., and with weekly publication we expect it to be still busier. Will querists therefore please note the following few points designed to enable us to offer the speediest possible service: please (1) enclose stamped addressed envelope; (2) write on one side of paper; attach the Query Coupon on page 98. Address is on page 63.

Your Problems Solved

Moonlight Effects with Kodachrome

Can a red filter be used with Kodachrome to give a moonlight effect?—H.N.D., Small Heath.

No, it can only be used with black-and-white stock. Usual practice is to load with Kodachrome A for moonlight effects. Use it out of doors without the Wratten 85 correction filter and underexpose by about half a stop. The results depend a great deal on subject and lighting, of course, and cannot be regarded as wholly satisfactory, but if practice does not make perfect, at least it helps a lot. For interiors you need a very pale blue filter. Exteriors should be shot near midday and no white clouds must be visible in the sky. Evening sunshine is too yellow.

Viewfinders and Zooms

I have a very efficient 8mm. turret camera with separate viewfinders for each of the three lenses, but as the turret has to be turned after focusing, it is never possible to focus while filming, and this is sometimes a drawback. I understand that there is an 8mm. zoom camera which enables one to view a bright aerial image of the scene and, by a slight shift of the eye, to focus through the lens while shooting. It is obviously a great boon to see both the image through the lens and a bright image unaffected by the amount of light lost when the lens is stopped down. Is it a fact that the problem of bright viewing and effective focusing has been solved?

Many zoom finders are for viewing only—not for focusing, which to my mind takes away a lot of their value. Are zooms now as good as individual lenses? This is not so in the 35mm. still field.—K.P.G., Headington.

You are probably thinking of the Konica Zoom 8; an early model exhibited at the 1958 Photofair gave a choice of viewing a bright aerial image, or by the flick of a lever introducing a ground glass into the reflex finder system, allowing precise focusing, though at some loss in luminosity. On a later model we have recently received for test, however, the aerial image viewing has been abandoned. The Camex Reflex is available with a zoom, and with standard lenses, but this shows only an aerial image of the scene, and a pair of cross wires in the finder. Some users find it hard to keep both in focus at the same time, and on adjusting focus the eye may "pull" with the aerial image, so making it difficult to focus. Also it is impossible to estimate depth of field.

This is also true of the Canon Zoom camera, for the finder incorporates a fresnel lens in place of a ground glass screen; however, there is also a built-in split image rangefinder, which shows when a subject is in focus, particularly at longer focal lengths. The Japanese Sun zoom lens reported on in A.C.W. recently incorporates a reflex finder, with a central ground glass spot, on which focus may be set, while the rest of the scene is seen brighter, with everything sharp.

The 8mm. Berthiot Pan Cinor 40 T Zoom lens has a built-in split-image range-finder, allowing focus to be measured and set while looking through the lens. As with most such provisions, there is much greater sensitivity at longer focal lengths; on the other hand, the great depth of field at shorter ones tends to hide most errors.

On the Beaulieu MR8 reported on in this issue, we found that even with ground glass viewing the image was quite bright enough under most conditions, particularly when a slow film was used in the camera.

In general, it is probably true to say that the best zoom lenses give results comparable to those of normal fixed focal length, but there is some loss of light and scatter due to the large number of lens elements. As is to be expected, such lenses are rather expensive. The quality of the cheaper ones varies, but we have not tested enough of them to be dogmatic about this.

In any case, we normally test only one sample of a lens; with a complicated system such as is found in zooms, the misalignment of one element is sufficient to degrade the performance, so if tolerances and inspection are not held to very close limits, there may be wide variations in performance of a given lens.

To a lesser extent this is also true of conventional lenses, and one finds "good" and "poor" examples of lenses and cameras on the market; this in part may explain the varied reports one sometimes hears of certain cameras. The better manufacturer goes in for closer inspection tolerances, and hence the results are normally more uniform—yet one does come across exceptionally good lenses. It is a matter of chance.

But in any manufacturing operations some tolerances are necessary, for it is impossible to produce something "spot on", particularly in large quantities. The setting of these tolerances is in part a matter of economics, for too many rejects at a late stage are bound to be expensive; yet the performance of a lens system cannot really be fully measured until the components are assembled—a highly skilled and delicate operation.

It has been said that in some countries with low labour charges, e.g., Japan, the makers can afford to scrap a far larger percentage of lenses than makers elsewhere, so that only good lenses are marketed. It is rumoured also that good examples have on occasion been used to introduce a new line, the quality later deteriorating when the name has become established. How true this is, we do not know. But this may give you some idea of how difficult it is for us to evaluate the equipment we receive for test and ensure that we give a fair, helpful report.

We advise querists to try and obtain the camera they are thinking of buying on approval (if necessary against full deposit), and do their own checks, though we realise that this may present difficulties for the



smaller dealer, who might not have the camera in stock, and would have to obtain it specially for the customer; if it is rejected, he might be left with an expensive item on his hands. Which all goes to show the desirability of doing business on a personal basis and making a friend of one's dealer!

Magnetised Gates

I intend adding a stripe unit to my Cirse Astro projector, but the film guides, gate and pressure plate are made of steel, and I am wondering if they will affect the striping. Since at 16 and 18 f.p.s. the speed is 2.4 and 2.7 in./sec. respectively, will not the frequency response fall off badly at about 8,000 cycles?—A.E.K., Holmer Green.

Theoretically, running magnetic stripe through a steel gate is one of those things one should not do, but we doubt if it would give much trouble, for the common forms of steel are not very easy to magnetise with a weak source of magnetism. It is unlikely that magnetism remaining in the gate after running stripe would result in erasure, but it may impart some background noise to the track. We would expect the early (black steel) Astro gate to be a worse offender in this respect than the later chromed one. Take care you do not magnetise the gate when testing the plates with a magnet!

The frequency response will depend largely on the head, and on the contact between it and the (usually somewhat rough surfaced and wavy edged) stripe.

Projector Hire

Can silent projectors be hired and if so what is the cost? I want one for a week-end show.—T.C., London, N.2.

Week-end hire fee charged by dealers in Central London is £2—£3 for 8mm. and 9.5mm. machines, and 10s.—15s. more for 16mm. A screen is sometimes, but not always, thrown in. Much depends on the dealer and the locality. One dealer we know keeps some twenty machines in stock for hiring out, while another only half a mile away finds little or no demand for hire facilities.

The fact is that the time taken in servicing hire projectors could be more profitably devoted to selling new ones, but hiring seldom seems to lead to purchase. Nevertheless, in general the dealer regards equipment hire as a service which may be rather troublesome but should be provided.

Central London dealers charge a substantial deposit—about £25, but the position is different outside London. For example, one dealer in the suburbs charges 25s.—mostly for Spectos—and does not require a deposit, for most of the hirers live locally and are known to the firm.

Hire fee for cameras is quite steep—steep enough to persuade the customer that he would do better to buy.

£1,000 GRANT

FOR AMATEUR MOVIE-MAKERS

OVERWHELMED, that's what we were by the response to our advertisements regarding our forthcoming series of **HALF-PRICE FILMS** and of our **£150 ANNUAL COMPETITION**, so much so that our supply of Brochures was quickly exhausted and we were forced to keep some Readers waiting for the hurried re-print—to all who did not receive a reply within a week, our **APOLOGIES**. The interest in our Films has been so immediate and so widespread—already details have been dispatched all over the world, to Africa, America, Australia, Canada, Malta and New Zealand—that we are now prepared to release the news which we had been withholding until their success was assured, news of our **ANNUAL £1,000 GRANT TO HELP AMATEUR MOVIE-MAKERS**. This Grant will be allocated to both lone-workers and to Groups and may be given in the form of cash, film stock, equipment, the loan of equipment or of any combination of these, and is **AVAILABLE TO ALL MEMBERS OF OUR FILM CLUB** entering our Competition. It will be awarded between up to ten people (or Groups) in varying amounts from £10 to £500 and differs from the award of prizes inasmuch as it is given for films not yet made: it will be divided amongst those entrants who show the most promise and enterprise and who can offer the most original ideas for making a film which without the aid of the Grant would be beyond their resources. By simple mathematics it will be realized that any one person or Group can, by also winning the First Prize of £100 in our Competition, receive as much as £600 in any year for their efforts. This encouraging move to help the serious Amateur follows our principle of providing **PROFESSIONAL FILMS FOR AMATEUR ENTERTAINMENT** and has already received the warmest response from those who have received advance details: naturally everyone who has ever entered or thought of entering a Cine Competition will wish to participate and most **GROUP SECRETARIES** have already written to us, if however, you are a **LONE WORKER** who has not yet applied then please drop us a line without delay—the Membership of our Film Club is **RESTRICTED** and the Subscription List is being closed early next month prior to a **BALLOT** to decide the lucky Applicants. Readers writing to us will also receive details of our Documentary, Travel and Instructional **FULL-COLOUR FILMS** which we are providing at **HALF THE USUAL PRICE** in both Sound and Silent versions (125ft. of Silent for only 90/-), of our **SOUNDTRACK TAPES** for people with Silent Projectors and Tape Recorders and of the **FREE TRAILERS** for all our issues.

SPARTAN FILMS

23 Arcadian Gardens, Wood Green, London, England.

Although Overseas Membership of our Club is unrestricted those Readers who are interested in joining are urged to apply without delay.

A Matter of LENS MOUNTS

IN the course of my recent experiments with wide angle attachments I noticed that f/1.9 Son Berthiot lens as supplied for the H camera is in a much smaller mount than the same lens in C mount or Camex fitting. The H is a particularly compact camera, and I assume that the special mount is necessary to avoid the lens obscuring the viewfinder. Oddly enough, the Hyper-cinor wide-angle attachment for the H is in a very much larger mount than the one for the Camex illustrated, and in fact does obscure the viewfinder to some extent, especially with the supplementary lens in position to modify the viewfinder field.

The explanation is that Berthiot have recently changed the Hyper-cinor mount to accept screw-in lens-hoods and filters, the one with the Camex being in the older type mount. Actually it is not a bad thing to have some indication in the viewfinder that an attachment is in position—one is less likely to spoil shots through forgetfulness. I liked the idea used in some models of the old Kodak B 16mm. cameras, where moving the close-up attachment into position also moved a pink filter into the viewfinder to warn one that the attachment was in place.

Owners of the H with the Berthiot lens may find that it is such a tight fit in the camera that there is a danger of damaging the lens when unscrewing it. Excessive force can alter the setting of the focusing ring or even shear the pin, and the lens would then have to be sent back to

France for repair. The answer is to take a firm grip on the part between the focusing and aperture rings. This can be done by slipping over the lens a rubber band that will fit between the two rings, and using it as a grip and then unscrew, without exerting any force on the rings whatever.

The Camex camera is somewhat larger than the H—the penalty one has to pay for being able to use 50ft. chargers.

The wide angle attachments in combination with a focusing lens can be used for macro-photography. In this type of work small objects are photographed only a few inches from the camera and thus fill the screen on projection. Using the Hyper-cinor with the f/1.9 Berthiot lens, one can focus as close as 3 inches.

The following table gives details of the focusing combinations required. Note that distances are measured from the front element of the Hyper-cinor, which is set at 0.5m., and the 20mm. lens used for focusing. At these short distances the depth of field is very small indeed, so for acceptable results make sure the subject is more or less in one plane—and measure the distances very accurately.

20mm. lens focused on	Hyper-cinor focused on	Subject distance	Field cover
∞	0m. 75	750mm.	550 × 400mm.
∞	0m. 60	600mm.	440 × 320mm.
∞	0m. 50	500mm.	370 × 270mm.
3m.	0m. 50	285mm.	215 × 157mm.
2m.	0m. 50	235mm.	175 × 128mm.
1m. 5	0m. 50	195mm.	153 × 112mm.
1m.	0m. 50	148mm.	120 × 87mm.
0m. 75	0m. 50	117mm.	95 × 71mm.
0m. 50	0m. 50	80mm.	71 × 51mm.

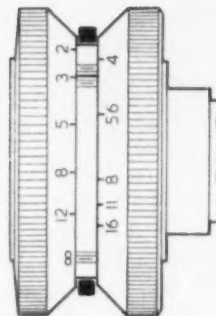


Fig. 3. A rubber band slipped over the lens enables a grip to be obtained on the land between the focusing and aperture rings, thus avoiding damage to the lens when it is unscrewed.

REVERSAL PROCESSING Ex. GOVT. NEG. FILM

I HAVE been experimenting with the reversal processing of negative stock, particularly Government surplus film originally intended for G.45 camera-guns. This film comes in tins of 300ft. in 25ft. rolls, wound emulsion out, and so the pack is particularly suitable for adapting to 9.5mm. use. The G.45 takes 16mm. stock, so the film has to be cut to 9.5mm. and re-perforated, and is available in this form through A.C.W. advertisers.

Kodak Data Sheet FY-3, Johnsons Information Sheet 110/A and Ilford Technical Information Sheet T 203, which are available on request from the respective firms, deal with the reversal processing of negative films. I have tried the methods suggested in all three and also the suggestions advanced in the newly published Arnelcon System. These four systems are primarily intended for the still photographer and do not with me produce the results I require for cine use, perhaps due to the vigorous agitation my film receives during processing.

The final result always appears lacking in body and contrast. All the systems use a considerable amount of halide solvent in the first developer, probably in part due to an attempt to maintain the manufacturers' speed-rating.

Between the Wars an American photographer developed a system of picture making I greatly admired: he used soft-gradation panchromatic film and developed right out to the absolute limit short of producing chemical fog. This gave the advantage of using the full thickness of the emulsion, thus giving an increase in the tone ranges that could be recorded.

Fig. 1. Pathe H camera and Camex G.S. both fitted with the Berthiot 20mm. f/1.9 lens. The lens on the Camex has a much larger mount. A diaphragm lever and scale fitted to the Camex enable the aperture to be seen and controlled from the rear of the camera during filming.

Fig. 2. The H and Camex with Hyper-cinor attachments. The knob near the viewfinder on the H brings a supplementary lens into position to modify the viewfinder field. The Camex has in addition a supplementary viewfinder lens for a 50mm. telephoto.

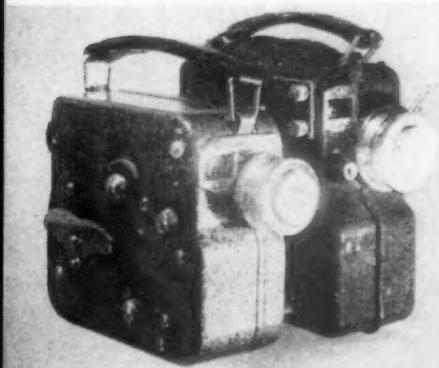
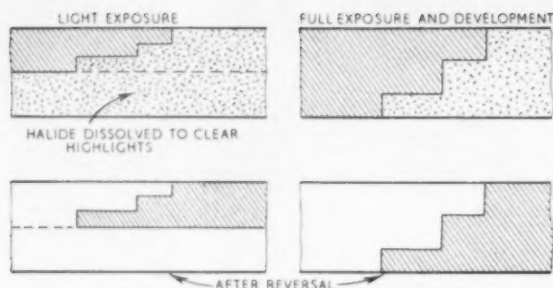


Fig. 1



Fig. 2



The system could not be applied universally, for with ordinary emulsions the contrast would be too great. The soft-gradation pan takes care of this, and extended development increases grain size—Mortensen used large plates, so this did not matter.

When reversing negative cine film, the chief problem is to obtain enough contrast. Grain in the negative image is immaterial as the image is bleached out during the reversal process, so the extended development system appears to show great promise for reversing negative

Fig. 4. A light exposure penetrates part of the way through the thickness of the emulsion, and a halide solvent is needed to clear the highlights during first development. Full exposure and full development utilise the full depth of the emulsion, and better tone range and contrast are obtained. Little or no halide solvent is required.

stock; only here, of course, the manufacturers' speed rating will no longer apply.

I have evolved a formula and processing technique designed to meet these requirements, and the results are most encouraging. As an experiment I had the first half of a film on normal reversal stock processed by the makers, and finished with home-processed ex Govt. film, and no one has yet been able to detect any difference in the quality.

Gevaert supply cans of process-paid 9.5mm. film, each containing three rolls, giving 90ft. of film at only half the cost of 100ft. of 16mm. stock. The running time is comparable with that of 25ft. double eight, but the quality is far superior. Nine-fivers who now have their own chargers are fortunate in having the cheapest system of filming available today.

JUMP CUTTINGS

The Lower Nettlefield C. S. Newsletter

As usual, we start our newsletter with an apology for its late arrival. The reason for the delay? Well, most members know by now that the club duplicator was accidentally sold during our last Bring and Buy sale. We had the very devil of a job trying to get it back from the new owner.

Eventually an agreement was reached and, from now on, we are hiring it on fairly reasonable terms. However, in addition to the use of the duplicator, the owner is letting us have the run of the Vicarage study while we "bash it out!" (Thank you, Rev. Mackintosh-Browne.)

Projector Project

The club projector is back from the repairers, but the damage to the club-room—occasioned on the projector's last airing—is still unrepaired. If anyone has any brick-laying or plastering experience, will they please let me know at once.

The committee has said, many times, how pleased they were that no club members were involved in the projector blow-up of last year. Time, we know, is a great healer, and we trust that the good ladies of the Nettlefield Over-Sixties Club (who were involved) are now well on the road to recovery. In the near future we are going along to visit them with the club projector and films, and hope that they will enjoy seeing the show over again but, this time, from the comfort of their beds in the cottage hospital. It will be some kind of a gesture, for the idea for which we are indebted to our Mr. Caleb Jolly (Nett. 26).

Memo for Members

The club is going over to Chishington Cine and Country Dance Club on Thursday of next week. Members will readily recall what happened on the last occasion we all went over there. Owing to an unfortunate mix-up in the dates, on that very same evening the entire Chishington Club came over to visit us. There we all were, waiting over in Chishington, and

here they all were waiting in Nettlefield. Not one of our magical moments.

Oh yes, will anyone needing transportation to Chishington please ring our Mr. Caleb Jolly (Nett. 26). He will be providing our usual conveyance—that is, if there are no long-distance funerals on the day.

Wedding Bells

One of our most enthusiastic members, Mr. Nigel Prendergast, finally got married (or should we say "spliced"?) last Saturday. The bride, Miss Aubretia Cadwallader, is well-known to some of our older members. Nigel had undertaken to make a sound film of the wedding, and club members present were experienced enough to stand well out of his way as he dashed about the church fixing a mike boom here and a photoflood there.

The club's wedding gifts—a developing drum, film horse and editing bin—were forwarded to their honeymoon headquarters, a two-berth caravan at Peacehaven. What a pleasure it is to meet with a real enthusiast!

Starting Trouble

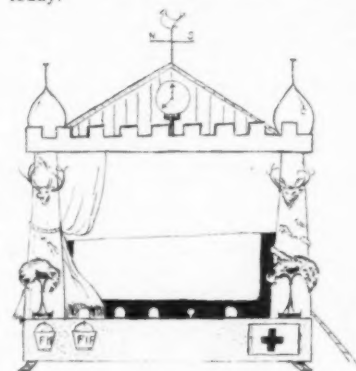
Will members please arrive at the Clubroom by 8 p.m. on the evenings when we are showing films? Several latecomers will persist in switching on the lights as they enter, and this does mar the performance. Following their complaints about "just seeing where to hang coats", special hooks are to be installed in the hallway.

Will other latecomers please co-operate by entering with their coats on? Our projectionist asks if these members will help just that little bit more by removing hats and lowering their umbrellas before crossing the path of the projection beam.

And now, as the single frame animator said of his cine camera, "that just about winds it for this week."

HON. SEC.

We announce with some misgiving another Lower Nettlefield C. S. Newsletter soon. Next week: return of Cine Club Nights Entertainments.



Nettled

The following letter and accompanying very attractive picture were sent to the Editor of ACW by our Mr. Fish, but unfortunately neither has as yet been published:

As the oldest member of Nettlefield C. S., I must eradicate the impression, given in your columns recently, that our tubular steel proscenium arch is in any way an incubus to the Society. Though we have been trying to get rid of it for some time now, it is still in more or less tip-top shape. The acquisition of this proscenium is not something to be taken lightly (see sketch enclosed).

The American cloth safety curtain—shown in the half raised position—is one of the few such curtains that I ever remember being operated by clockwork. It was, in fact, controlled by the circular timepiece above, and this incorporated an ingenious mechanism which could be "set" in the way alarm clocks are nowadays. Years ago, at the beginning of our film shows, as the curtain gracefully rose, so the hour—or half hour—chimed forth melodiously from on high. I am almost sure that this mechanism could be got going again somehow.

Please do not hesitate to write to me for further particulars. The Hon. Sec. has asked me to add that we are now prepared to accept enquiries regarding the purchase of the proscenium from clubs overseas.



A parasite attacks; she sinks her shaft to lay fatal eggs among those of the woodwasp.—From the prizewinning film on the life and habits of the alder woodwasp by G. H. Thompson and R. Skinner.

use a high-power microscope. High-power tungsten light had to be directed through water baths and glass heat filters, to prevent abnormal temperature effects on the insects. The main requisite, say the producers, was patience. To this should be added considerable cinematic skill. For *The Alder Woodwasp and its Insect Enemies* is just what an instructional film should be—a work of art as well as a piece of exposition.

Mr. K. Watkins showed a charming sequence of harvest mice in action—a wonderfully touching little animal ballet, with the tiny animals winging from corn stalk to corn stalk with mischievous grace. Mr. F. G. Hollands, a Derby Surgeon, had risked life and limb to secure some breathtaking pictures of a golden eagle at her nest; awe-inspiring stuff, this, once again very nicely cut and making the best use of material shot under trying conditions of light and camera position.

Mr. D. Wallace, a land agent, won a re-ex Bolex camera from the Council of Nature with his *A Dartmoor River*, a study of the river Dart and its wild life. This had rather variable colour, and a slightly rambling *ad lib* commentary, but contained some notable sequences—in particular some fine shots of hovering kestrels, hanging on the edge of the wind before plummeting down to the moor beneath with the fury of dive-bombers.

An exciting morning, proving once again that the talented amateur with something to show us can produce films as compelling as any made anywhere. And it is heartening to know that such material can find a vast audience, thanks to the interest of the BBC. Television may well provide the opportunity that non-professional producers have always wanted. All serious amateur cinematographers should be grateful to the Council of Nature, to the BBC, and not least to the makers of these fine films; they are all helping to establish the personal film-maker as someone with a lot to give if we will pay him the intelligent attention which his work deserves.

Cine Clubs in West Germany

The number of amateur cine clubs in West Germany affiliated to the Federation of German Film Amateurs has increased from 40 to 140 in the past two years, according to Deutsche Press-Agentur, the leading West German news agency. In an interview with the president of the Federation, Wilhelm Krause, D.P.A., found that there were about 500,000 amateurs, most of them male, each owning equipment worth on average £80.

News from the Clubs

Yet another society is offering a prize for the best reel of unedited film. Together with a trophy for the best film running not more than 15 min., it will be presented during Castle Bromwich C.S.'s first annual dinner on Feb. 23rd. We view the practice of singling out the raw material of a film for award with some misgiving. At best it encourages members to use their cameras, but only the played-out old hand without an idea in his head should need such encouragement. And—as we have asked before—how do you judge an unedited film? It seems to us that the judges will have to fall back on evaluating the content of individual shots, which is bad practice.

Maybe we are being unfair to clubs which favour this way of inducing members to get busy. Certainly we appreciate how difficult it is to cater for every member. If it can be shown that competitions for unedited films stimulate interest, help clubs to run smoothly and really teach the entrants something, we're ready to climb down . . . just a little way. But we need quite a lot of convincing!

Castle Bromwich recently staged a premiere for their 8mm. comedy mystery, *A Party to Remember*, shot throughout in the club's meeting room. It went down very well and has provided some valuable lessons. (R. J. Hales, 265 Chester Road, Castle Bromwich, Birmingham.)

"New members may possibly think that all club films are made on 8mm., but tonight you are invited to see what can be accomplished on 16mm. monochrome and colour," runs the invitation to City of Belfast C.S.'s presentation of films they produced a few years ago. But in point of fact, although 8mm. is being increasingly used by club members for their personal productions, 16mm. is still widely used for club films.

The subjects of two practical nights last month were editing and lighting, and at a third meeting members had an opportunity of having their 8mm. colour titles made for them at a nominal charge. Screening of entries in the annual co-petition (prizes for the best 50ft. and 400ft.) takes place on Feb. 27th. Members are to visit Donaghadee C.C. on Feb. 17th. (W. C. Pollock, 98 North Parade, Belfast, 71.)

16mm. films designed to give members ideas for their next holiday picture were screened by the Cine Group of the Camera Club last month. Subjects were Paris, Spain and the Norfolk Broads; the programme also included the cartoon, *The Moving Spirit*, which gaily describes the development of the motor car. (J. L. Wilson, 23 Manchester Square, London, W.1.)

"Amazed at the large number of amateur cine workers in the district," Mid-Cornwall C.S. are considering whether to introduce associate membership for those who cannot devote as much time as they would like to club activities. An associate member (annual sub. 10s. 6d.) would be entitled to attend general meetings, but not to vote or show films, receive the monthly Newsletter (a most readable production), could be co-opted to a committee or unit as a "specialist," might be invited to take part in any group film making and would be able to enter one film for the annual club competition on payment of 5s. entrance fee.

A full member (annual sub. £1 ls.) may attend all meetings, vote and show his own films for criticism and advice, receives the

Newsletter, can be elected to any committee or office, is entitled to take part in any film making or other group activity and can enter any number of films (fee 2s. 6d. each) for the competition.

It is always difficult to determine just how much or how little to offer associate members. There must obviously be an appreciable difference between the facilities offered by each type of membership. At the same time, associate membership must be made attractive, yet not so attractive as to persuade full members that they might just as well go over to associateship. Except for the reservation that the associate member who regularly takes advantage of all the facilities offered him by Mid-Cornwall should have the decency to take out full membership, we think the society's proposals very adequate, but it would be helpful to know how other clubs resolve this question.

The final sound track for *The One That Got Away* has now been completed, and a member is considering modifying his M8R to take the low voltage lamp. Pertinent observation made during the course of a talk by Maurice Millard on projectors and screens: a film goes through the camera once but many times through the projector which, therefore, should be the best

WHERE TO SEE THE 1959 TEN BEST

Maidstone. 8th Feb., 7.30 p.m. Presented by Newark F.G. at Dunning Hall, Week Street Congregational Church, Maidstone. Tickets 2s. from Mrs. V. F. Heselwood, 7 Woodlands Close, Penenden Heath, Maidstone, Kent.

Swansea. 8th and 9th Feb., 7.30 p.m. Presented by Swansea & District A.C.C. at Llewellyn Hall, Y.M.C.A. Buildings, Swansea. Tickets 2s., children 1s. from D. Evans, 91 Dynevor Road, Skewen, Glam.

Chester. 13th Feb., 7.45 p.m. Presented by Chester C.S. at Town Hall, Chester. Tickets 2s. 6d. from Secretary, 45 Nicholas Street, Chester.

Cheam. 16th, 17th and 18th Feb., 8 p.m. Presented by Cheam C.C. at Parochial Rooms, The Broadway, Cheam. Tickets 2s. from Mrs. P. Cope, 81 Nonsuch Walk, Cheam, Surrey.

Nottingham. 16th Feb., 6 p.m. Presented by Boots (Nottingham) Camera Club at Boots Research Institute Lecture Theatre. Free by invitation from: Boots Camera Club, Station Street, Nottingham.

Stafford. 17th Feb., 8 p.m. Presented by Stafford A.C.S. at The Arts Centre (Odd-fellows Hall), Stafford. Tickets 2s. 6d. from H. A. Jeffrey, 52 South W. 11s, Stafford.

Tunbridge Wells. 25th Feb., 3 p.m. and 7.30 p.m. Presented by Regency F.U. at Public Library, Lecture Room, Tunbridge Wells. Tickets 2s. 6d. from A. F. Beecher, 50 Frant Road, Tunbridge Wells, Kent.

St. Austell. 2nd Mar., 7.30 p.m. Presented by Mid-Cornwall C.S. at Arts Club Theatre, St. Austell. Tickets 2s. 6d. from M. J. Millard, Clifden Grill, St. Austell.

London. N.22. 3rd and 4th Mar. (Friday 8 p.m., Saturday 7.30 p.m.) Presented by St. James-at-Bowes (Wood Green) F.U. at St. James-at-Bowes Church Hall, Arcadian Gardens, High Road, Wood Green, N.22. Tickets 2d. 6d., children accompanied by an adult 1s. 3d., from E. Eady, 74 Tottenham Road, Palmers Green, London, N.13.

one can afford. (M. J. Millard, Clifden Grill, St. Austell.)

Up to 200 seems an average audience for Isle of Wight C.S.'s regular film shows, and there was the usual large attendance for the President's evening, when his 35mm. colour transparencies shared the screen with a 800ft. 16mm. colour record of his holiday in Ireland. (H. W. Bailey, 1 Royal Victoria Arcade, Union Street, Ryde, I.O.W.)



The work bench positively bristled with equipment when Barrie Deamer and Peter Knight recorded the track for "The Estimable Gothic", which won first prize in Finchley A.C.S.'s annual competition.

Cheadle & Gatley C.C. want 25 ideas on postcards by Feb. 10th for a comedy, drama or fantasy; suggestions for factual films are not wanted, for a documentary has already been planned. If ideas prove hard to come by, we suggest choosing objects almost at random—e.g., a clock, a hat, a torn pound note, a box of chocolates, an aspirin—then trying to build a story round them.

A clock? Suppose it was half-an-hour fast, and Mr. A. arrived too early for his appointment. Suppose he saw something he was not intended to see. . . . Or the clock was slow and he arrived late. . . . Or he discovered that it was wrong, drove hell for leather and got involved in a smash.

Cheadle say they don't want a documentary, but there could be an idea in the last-mentioned for a road safety film on "if only" lines. . . . If only A had thought to wind the clock, if only he had had the sense not to try to make up for a few lost minutes, the message of the film being that it is the small things and the human element that are responsible for most accidents.

Members' films, 8mm. reduction prints of prizewinning amateur films and a presentation of tape recording by Manchester Tape Recording Society were subjects of Cheadle's meetings last month. They are exploring the idea of starting a loan library of printed films—if members will donate any they no longer want—to be supplemented eventually with club and members' prizewinning productions.

Although only seven months' old, Cheadle & Gatley C.C. think they may have to put new applicants for membership on a waiting list. Total membership is 23, average attendance 15—exceptionally good, they say, but they wish the few who have paid their subscription and have then not been seen again would say they can no longer attend, so that something could be done about that waiting list. The club's first

film is nearly complete, there have been talks on starting cine, the mechanics of the camera and exposure, and a "really workable competition for every member to enter" was thought up during the course of a meeting which went on into the early hours. (T. G. Lewis, 12 High Grove Road, Cheadle, Ches.).

Streatham C.C.'s *Beauty and the Bishop* so delighted the audience when *Ashfield C.C.* presented the Ten Best that a second showing was requested. The evening was a "real success"—attendance of 300—and the club look forward to staging the 1960 films. This year meetings will be held fortnightly instead of monthly. The 16mm. team is making a film on the training of the physically handicapped. Water was the subject of a competition for five-minute films. (M. Clarkson, 299 Eakring Road, Mansfield, Notts.).

Portsmouth C.C. are making a drive for new members and plan to enter for the Ten Best again this year. (L. Bridle, 175 Highlands Road, Fareham).

Members of Stoke-on-Trent A.C.S. who saw the BBC film, *This Is the BBC*, which has twice been televised, were able to study it in detail (a rewarding experience) when it was screened during a recent club meeting. (K. F. Jupp, 235 Chaplin Road, Dresden, Longton).

The Estimable Gothic, described as a synthesis of horrors and monsters, by Barrie Deamer, won first prize in Finchley A.C.S.'s annual competition. 2nd: *Never Say Die*, by Peter Crawley (Veteran Car Run to Brighton); 3rd: *The Dream*, by Ronald Wilding (animated buns). All were on 8mm. A competition post mortem, a visit by Edware A.C.S. and a talk, *How I Look After and Project My Films*, were highlights of recent meetings. (H. J. Hunt, 4 Fursby Avenue, Finchley, N.3.).

Fort Worth A.M.C. have reached Lesson 13 of their course on making story films, and have had talks on editing and continuity. (A. Bartholet, 1618 S. Jennings, Fort Worth, Texas.).

Johannesburg A.C.C. offer a useful idea which might well interest other clubs producing magazines. The programme for the monthly film presentation is printed in the centre pages of their journal, *A.C.C. Screen*, and these, it is suggested, should be detached and taken to the show. Large audiences are obviously expected, for members are requested

to present their membership cards to the doorkeeper. (P.O. Box 11180, Johannesburg.)

Otago C.P.C., of Dunedin, New Zealand, have recently welcomed as members a number of arrivals from England who were members of clubs here. Further links with home are some A.C.W. Ten Best films in the club library; members are advised to study them in an animated viewer to get an idea of their construction. Lip sync. on 8mm. ("something thought not possible a year or two ago") was demonstrated at a recent meeting. (P.O. Box 964, Dunedin, C.I.).

"I feel I shall have the manufacturers down my neck telling me it shouldn't be done," says Derek Davy of Metro M.M., Toronto, describing a minor modification to the "superbly efficient" Eumig projector. He now loads in the conventional way, and not the Eumig way, by reversing both of the driving springs, and rewinding the films into the same starting position. Exposure and exposure meters were discussed at two recent meetings. (D. Davy, 98 Thistledown Blvd., Rexdale, Ontario.).

Dr. Wendell L. Ford, a member of the American Chapter of the I.A.C., was featured in a "This is Your Life" programme in the U.S. There was an attendance of 300 for the Convention's three-day convention, highlights of which were 8mm. and 16mm. film shows, lectures on experimental film making and titling and five on sound. (Oscar Horowitz, 31 Montrose Street, Newton 58, Mass.).

NEW CLUBS

The Kouros F.U. of Leeds is expressly for young people. 8mm equipment is available. Applications for membership to Mrs. J. M. Horbury, 35A Waterloo Road, Hunslet, Leeds, 10.

Though sponsored by a local firm and bearing its name, Hepworths Camera & C.C. of Woolwich invites applications for membership from A.C.W. readers. A clubroom, studio, projection room and darkroom are available, with 8mm. and 16mm. Bolex cameras, an 8mm. Bolex and a 16mm. Bell & Howell 640 projector, tripods, dollies, titling, editing and splicing equipment and tape recorders. Films are planned on 8mm. and 16mm. stripe. Details from A. J. G. Vines, Hepworths Ltd., 52 Powis Street, London, S.E.18.

GUIDE TO THE COLLECTOR'S SEASON

At the National Film Theatre

Feb. 6th. *What Happened To Jones*. Reginald Denny gives a very funny performance in this version of the favourite story about what happened to Jones on the night before his wedding. Aided by that lovable character actor, Otis Harlan, Denny is pursued by the police, a milkman, an irate bishop and the occupants of a ladies' Turkish bath through some hilarious situations, all impeccably handled by that great comedy stylist William A. Seiter. Zasu Pitts has a small but delicious role, and Marion Nixon is wonderful—as always.

In the same programme is *With Love and Hisses*—Sgt. Hardy and Pte. (2nd class) Laurel under the incompetent command of Jimmy Finlayson. One of the funniest of this team's silent pictures—and one of the least known.

Feb. 13th. *Smouldering Fires*, a repeat of this beautiful film which was one of the most successful of last year's shows. Brilliant performances by Pauline Frederick, Laura la Plante, Tully Marshall and Malcolm MacGregor. Directed by the great Clarence Brown, and photographed by Jackson Rose.

Feb. 20th. *The Grand Duchess and the Waiter*. How can one describe the appeal of this delightful film? It has very little plot, its pace is gentle, its gags unobtrusive. But it has an extraordinary charm. Connoisseurs will know what I mean the moment I mention the name of its director, Mal St. Clair. And when I add that the stars are Adolphe Menjou and Florence Vidor, there'll be a queue of connoisseurs! (Lee Garmes phot.)

Notes compiled by Kevin Brownlow, who contributes another Collector's Corner next week.

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8mm. Yashica BE III—3 f/1.8 Lenses, coupled meter, Pistol Grip	£45 0 0
8mm. Eumig C3M—3 f/1.9 Lenses, coupled meter, Pistol Grip	£59 10 0
8mm. Eumig C3R—3 f/1.9 Lenses, coupled meter	£49 10 0
8mm. Eumig Servomatic fully automatic exposure control	£32 10 0
8mm. Turret Autotest, 3 f/1.9 lenses, fully automatic exposure control	£45 0 0
8mm. Autotest, with fully automatic exposure control	£32 10 0
8mm. Admira 811A, with twin lenses, with coupled focus	£32 10 0
8mm. Admira 811 with twin lenses	£27 10 0
8mm. Sportster, 605C with three T.H. Lenses and hold-all	£75 0 0
8mm. Zeiss Movicon, f/1.9 Lens, variable speeds	£39 10 0
8mm. Zeiss Movinette, 8B, with coupled meter	£22 10 0
8mm. Gevaert Carena Pistol Grip Model	£32 10 0
8mm. Nizo Exposamat f/1.9 Lens, coupled meter, spare magazine, and case	£37 10 0
8mm. Sportster, 605A, f/2.5, Lens, fixed focus	£22 10 0
8mm. 624 with f/2.3 Lens	£12 10 0
16mm. Bolex H16, with 25mm. f/1.4 Switar, 16mm. f/2.8 and Yvar 75mm. f/2.8 Yvar, eye level focuser and carrying case	£175 0 0
16mm. Eumig C16 with three 1.9 Lenses, coupled exposure meter	£125 0 0
16mm. Autoload 603, f/1.9 Serial Lens	£45 0 0
16mm. Cine Kodak Royal, f/1.9 Ektar Lens	£42 0 0
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G.B. L-516 sound projectors, £49; 16mm. sound films. Colour and B/W from 30/-, per reel. Send stamp for list. Frank Jessop, 4, Oxford Street, Leicester.

8mm. Films, bought, sold, exchanged. S.A.E. for details. Rowley, 63, Pelham Road, Wimbledon, S.W. 19 (16261).

16mm. Sound Films. Cartoons, *Aladdin's Lamp*, *Jack and Beanstalk*, £3 10s. each. 2 reel G.B. Coronation (Mint condition), £12. *Laurel and Hardy*, 3 reels. *The Chimp*, good print, excellent comedy, £18. 621 B. & H. Projector, complete unit, £105. *Henry Parkinson*, 22, Church Street, Camborne, Cornwall. 16mm. Sound Film Library. Features from 12/6; 1 hour composite reels, 18/6; 3 days: *Free Trailers and Shorts*—8mm. 1 hour Variety Reels, 5/6. Lists 6d. 73, Castlewood Drive, Eltham, S.E.9. (2261). Collection excellent 9.5mm. Silents, Projectors. *Moviemaster* S.A.E. 67, Brentnall Avenue, Alperion, Wembley. (9261).

8mm. Films. Interesting lists mailed, Jd. Cine-Optics, 19, College Road, Harrow. (9261).

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Private owner has 16mm. sound features for sale, excellent condition, list from Banks, 2, Denmark Place, London, W.C.2. (h/2).

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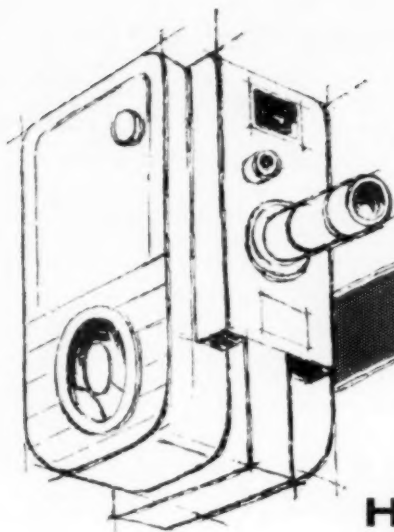
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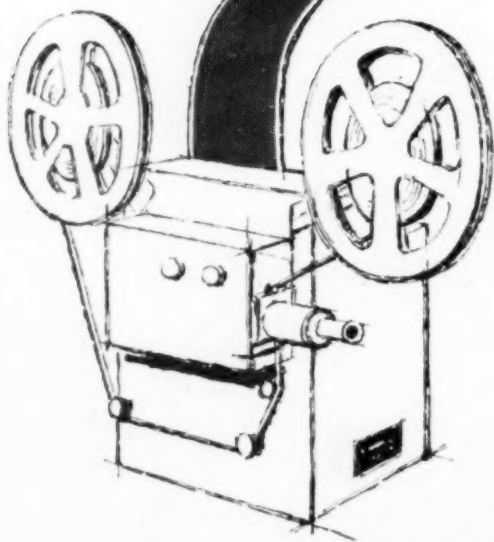


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